Tuesday 23 September 2025

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Black & white special issue

Richard Avedon

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Africa in Infrared

Travel Photographer of the Year Piper Mackay's winning work

Best cheap B&W film

Pocket-friendly sprockets

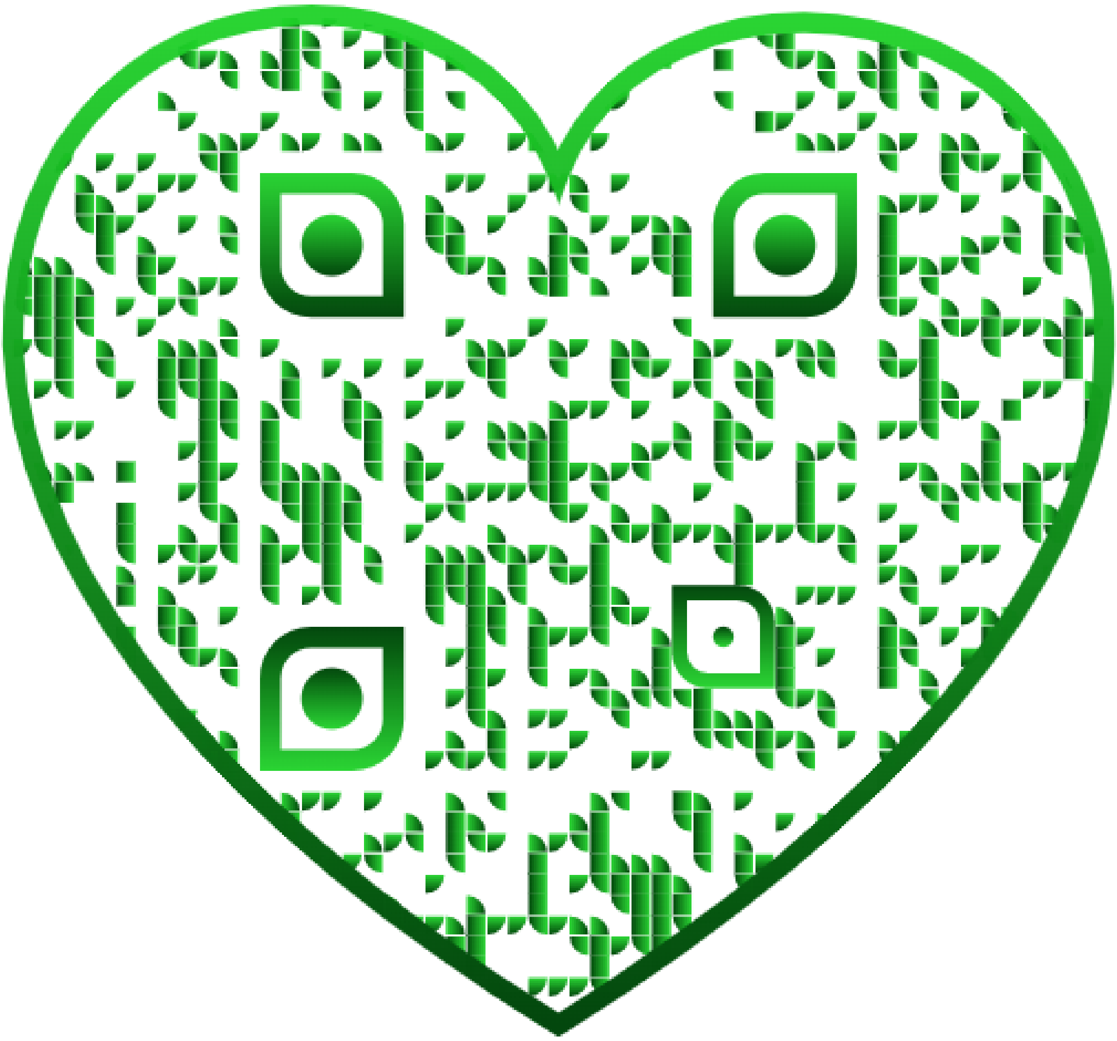
B&W conversion tips

Three ways to lose the colour

Top B&W phone apps

Shoot mono on your mobile

Plus Samsung NX1 revisited • Greatest Album Covers: Patti Smith's *Horses*



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© PIPER MACKAY

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RUBY MERCER, PUBLICIST, FRONTIER DAYS, CHEYENNE, WYOMING, JULY 31, 1982, PHOTO BY RICHARD AVEDON ©THE RICHARD AVEDON FOUNDATION

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Welcome

Welcome to our inspiration-packed black & white special issue, which includes a feature on one of the all-time greats, Richard Avedon, whose acclaimed book *In the American West* has been re-issued to coincide with its 40th anniversary. We also talk to Piper Mackay about her love of Africa and her award-winning b&w infrared photography. We share a few tips on the best ways to convert colour images to mono, explore the best phone apps for b&w shooters, and look at the best value b&w films for analogue fans. In addition to our black & white content we test the long-awaited Ricoh GR IV compact, and Peter Fenech explains why he is still using a Samsung NX1 a decade on.

Nigel Atherton, Editor

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PREMIUM EDITION
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Top B&W phone apps
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Plus Samsung NX1 revisited • Greatest Album Covers: Patti Smith's Horses

MAIN COVER PICTURE © PIPER MACKAY. INSET PICTURE: RONALD FISCHER, BEEKEEPER, DAVIS, CALIFORNIA, MAY 9, 1981, PHOTOGRAPH BY RICHARD AVEDON © THE RICHARD AVEDON FOUNDATION

Our striking cover image this issue is by Piper Mackay. Read our interview with her on page 26

THIS ISSUE'S CONTRIBUTORS

GEOFF HARRIS
Deputy editor

Geoff talks to TPOTY winner Piper Mackay, about her amazing b&w infrared pictures

STEVE FAIRCLOUGH

Richard Avedon's *In the American West* is 40 this year. AP regular Steve finds out more

ROD LAWTON

Editing expert Rod guides you on the best ways to convert your digital colour shots to black & white

JON STAPLEY

Photography writer and former AP staffer Jon scours the market to find the best deals on black & white film

PETER FENECH

Pro editorial photographer Peter still relies on Samsung's NX1 from 2014 – he explains why

MATTY GRAHAM

The Ricoh GR IV is a much-anticipated compact camera. Pro photographer Matty tests it and gives his verdict

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iPhone 17 series lands, with 48MP cameras

APPLE has launched the latest iPhone 17 series, with all four new phones featuring a 48MP main camera. First up is the standard model, the iPhone 17. For photographers – in other words, pretty much all iPhone users – it features an optically stabilised (OIS) 48MP wide camera with a f/1.6 aperture. Then there is a 48MP ultrawide camera with f/2.2 aperture, backed up by an 18MP selfie camera with OIS. While selfie fans might feel a bit let down, a new square sensor allows for zoom and rotate options, so you can take selfies in landscape format without having to rotate the handset. The iPhone 17 can also record 4K video at 60fps and features a 6.3in screen.

Slimmers world

If you upgrade to the iPhone 17 Pro/Pro Max you will get the above, plus a 48MP optically stabilised telephoto camera with a 100mm reach (4x optical) and an f/2.8 aperture. Video is beefed up too, with the phone recording 4K video at 120fps; the screen on the Pro Max is also bigger at 6.9in.

Last but not least is the iPhone 17 Air, featuring a 48MP f/1.6 main camera with OIS, an 18MP selfie camera and 4K/60fps video recording. This exceptionally slim 5.6mm device beats the Samsung Galaxy Edge, which measures 5.8mm and features a 6.5in screen. Weighing only 165g, the 17 Air is also lighter than any previous iPhone. In addition, the iPhone 17 series bodies are overhauled, with a raised camera 'plateau' across the top of both the Air and Pro versions as well as a new forged aluminium body for the 17 Pro/Pro Max.

Prices range from £799 for the iPhone 17 to £1,199 for the iPhone 17 Pro Max. Full details can be found at apple.com/uk/store

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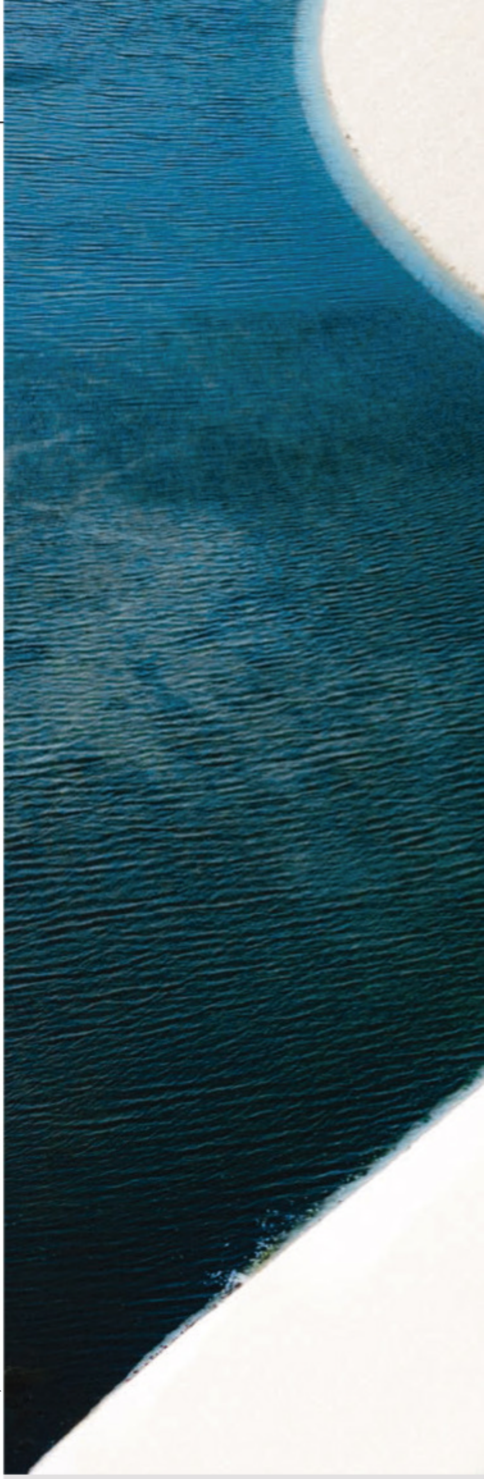
The iPhone 17 Pro's features at a glance

Tamron superzoom lens for Sony

TAMRON has announced the 25-200mm F/2.8-5.6 Di III VXD G2 lens for Sony E-mount (full frame). The lens is a successor to a previous superzoom, the Tamron 28-200mm F/2.8-5.6 Di III RXD, but promises faster autofocus thanks to the inclusion of the new VXD linear focus motor. The reduction from 28mm to 25mm at the wide end should also appeal to landscape, travel and architectural photographers.

Other features include a maximum magnification ratio of 1:1.9 for half life-size macro, enhanced zoom and focus rings and a 67mm filter size (as with most Tamron lenses). More details and pricing are to be announced soon.

The new Tamron 25-200mm for Sony E-mount



© NICOLAS FERRI / MINIMALIST PHOTOGRAPHY AWARDS 2025

Minimal benefits

SPANISH photographer Nicolas Ferri has won the Aerial round of the 2025 Minimalist Photography Awards with this jaw-droppingly beautiful image, entitled 'Laços'. This year's competition attracted over 2,600 entries from more than 50 countries, with the overall prize going to Alexandros Othonos for his series, Threads of Memory's.

You can see the full list of winners at bit.ly/miniwinners

'Laços' by Nicolas Ferri, winner of the Aerial category in the Minimalist Photography Awards

Happy Camp-ers

THE CAMP Snap Pro retro-styled digital compact has arrived, with the headline addition being a Xenon flash. The camera also sports a new filter dial, where you can select normal, vintage filter 1, vintage filter 2, and black & white. Other key features include a 16MP 1/3.06in CMOS sensor, f/2.2 aperture lens, microSD card slot with 4GB card included and USB-C charging. It's available to pre-order now for £75 at bit.ly/campsnapflash

Camp Snap Pro

The Camp Snap Pro adds a Xenon flash

Prizes in sight

THE ANNUAL World Sight Day Photo Competition organised by the International Agency for the Prevention of Blindness (IAPB) is now accepting entries. The competition is open to both amateurs and pros, and seeks images that celebrate the importance of eye care, good vision, and the positive impact of accessible and affordable optical care. Featuring varied categories, the competition is open until 16 October, with a grand prize of $1,000 (£734). For full details and how to enter, visit iapb.world/photo_competition

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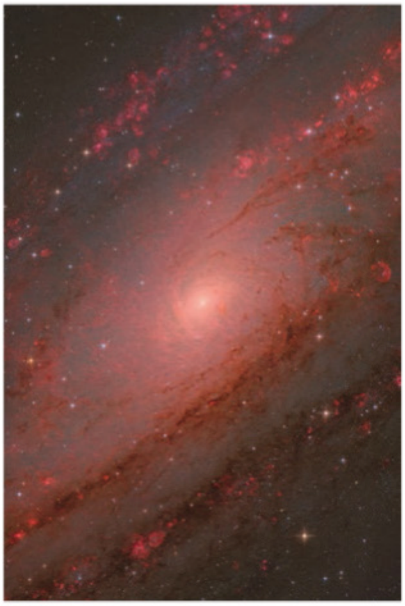
Submit your entries now

Trio win Astronomy Photographer of the Year



THE ANDROMEDA CORE © WEITANG LIANG, QI YANG, CHUHONG YU (CHINA)

The winning image, captured by Weitang Liang, Qi Yang and Chuhong Yu

THIS year's Astronomy Photographer of the Year competition has been won by three Chinese photographers, Weitang Liang, Qi Yang and Chuhong Yu, for their image 'The Andromeda Core'.

Their winning picture reveals the core of the Andromeda Galaxy (M31) in exceptional detail, and was captured using a long focal-length telescope at the AstroCamp Observatory in Nerpio, Spain. László Francsics, judge and astrophotographer, praised the image's unusual dynamic composition, revealing 'unprecedented detail that doesn't obscure the overall scene.' The trio share the top prize of £10,000.

Meanwhile, the Young Astronomy Photographer of the Year award was won by Italian photographer Daniele Borsari for his image 'Orion, the Horsehead and the Flame in H-Alpha'.

Flying the flag

UK photographers also did well, notably Tom Williams. Tom won the People and Space category with his image 'ISS Lunar Flyby' and came second in two categories: Our Moon, and People and Space. And UK-based Leonardo Di Maggio won the Annie Maunder Open Award with his image, 'Fourth Dimension'. All the winning images from the Astronomy Photographer of the Year 17 contest are on display at London's National Maritime Museum until August 2026. See bit.ly/astroshow2025

Remembering Chris Steele-Perkins

AP IS sad to report the death of influential British documentary photographer Chris Steele-Perkins. He was 78 and died in Japan, where he'd been living with his wife, Miyako Yamada. She paid a touching tribute on Instagram. 'His eye has always been kind and sincere towards the people of the Third World, and as well as travelling to Afghanistan, Africa and South America, he has also focused on the subcultures and people's lives in the UK and its typical British scenes. His research in Japan has also resulted in several collections of photographs… (Chris's) life as a photographer has been exciting, rewarding and enriching.'

Born in Burma in 1947, Chris moved to England aged two. He studied psychology at the University of Newcastle, before moving to London in 1971 and kick-starting his career as a freelance photographer. He was particularly drawn to urban poverty and sub-cultures, exemplified by *The Teds*, published by Dewi Lewis in 1979 (a year that saw an upsurge of interest in '50s and '60s youth culture tribes). After joining Magnum Photos in 1979 and becoming a full member in 1983, Chris started working extensively in the developing world, particularly in Africa, Central America and Lebanon.

He also covered the Troubles in Northern Ireland and published *The Pleasure Principle*, a book exploring Britain in the 1980s. In 1992 he published *Afghanistan*, the result of four trips over four years, as well as carrying out a long-term photographic exploration of Japan; he then returned his gaze to his home country, publishing *England, My England* in 2009.

© CHRIS STEELE-PERKINS

A memorable image from one of Chris's most famous book projects, *The Teds* (Dewi Lewis Publishing)

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Viewpoint
John Bridges

Curmudgeonly scribe John moans about video features, mirrorless cameras and a whole lot more

When did cameras get so *damn* complicated? Why do I have to get a degree in electrical engineering or nuclear physics just to understand what the specifications mean on the product page for a digital camera? Every time a new camera is released it's praised for its amazing new AI features (not that I asked for them), or the latest technological advancements, but how does any of that help me understand what it's talking about?

I need a 30-60 minute video to explain the features to me, and if they're introducing 10 features, that could easily take 10 hours. I don't have time for that.

I just want a camera that works, and takes better photos, otherwise, why would I bother buying the new one?

And, the thing that I literally have no interest in: video.

Expensive angst

If I want to record video, I'd use a camcorder, or the modern-day equivalent, my mobile phone. But stills photography feels to me, like the last safe space for true photography, uninterrupted by social media, selfies, and video, which is apparently *all* that matters now.

Nobody was going around being 'content creators' in the '70s, yet so many great things were created. But it seems no matter where you go on the internet: Facebook, Instagram, Twitter/X, it's now all about video, though it used to be for photography (especially Instagram). When did camera makers switch from making cameras for photography, to making cameras for video?

Canon's 5D Mark II introduced full HD video, and this was seen as a huge success, but it was still, primarily a camera for photographers. Now it feels like cameras are made for video, and stills photography is a secondary thought.

Makers are piling on video features but John just wants a straightforward camera

If camera firms didn't spend so much money on developing video features, perhaps cameras would be cheaper?

If camera companies didn't need the sensor to be constantly exposed, perhaps we would still be shooting with DSLRs (with the mirror in place for true through-the-lens shooting), rather than shooting with mirrorless cameras.

And another thing, why has Canon (and Nikon) abandoned DSLR users? According to recent news on AP, Canon sold *more DSLRs* than Olympus, Panasonic and Fujifilm's mirrorless cameras combined (in 2024), and they've given up on that market? It doesn't make sense.

So ultimately, what I want from a camera is two-fold: I want a DSLR that's designed for stills photography, and I want a camera brand to *stick* behind that product, and continue support for it, with new lenses, new accessories, and more.

But instead, I'm supposed to switch to mirrorless? At great expense? And lose one of my favourite features: the optical viewfinder. I'm left with no option, other than stocking up on second-hand DSLRs, or looking for a Pentax DSLR. Here's to Pentax continuing to make cameras for the foreseeable future.

John Bridges is a keen photographer, and Canon/Pentax DSLR user.

Do you have something you'd like to get off your chest? Send us your thoughts in around 500 words to the email address on page 3 and win a year's digital subscription to AP.

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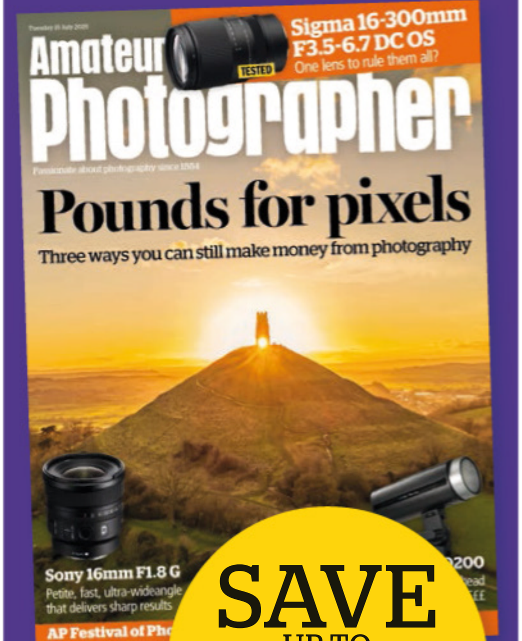
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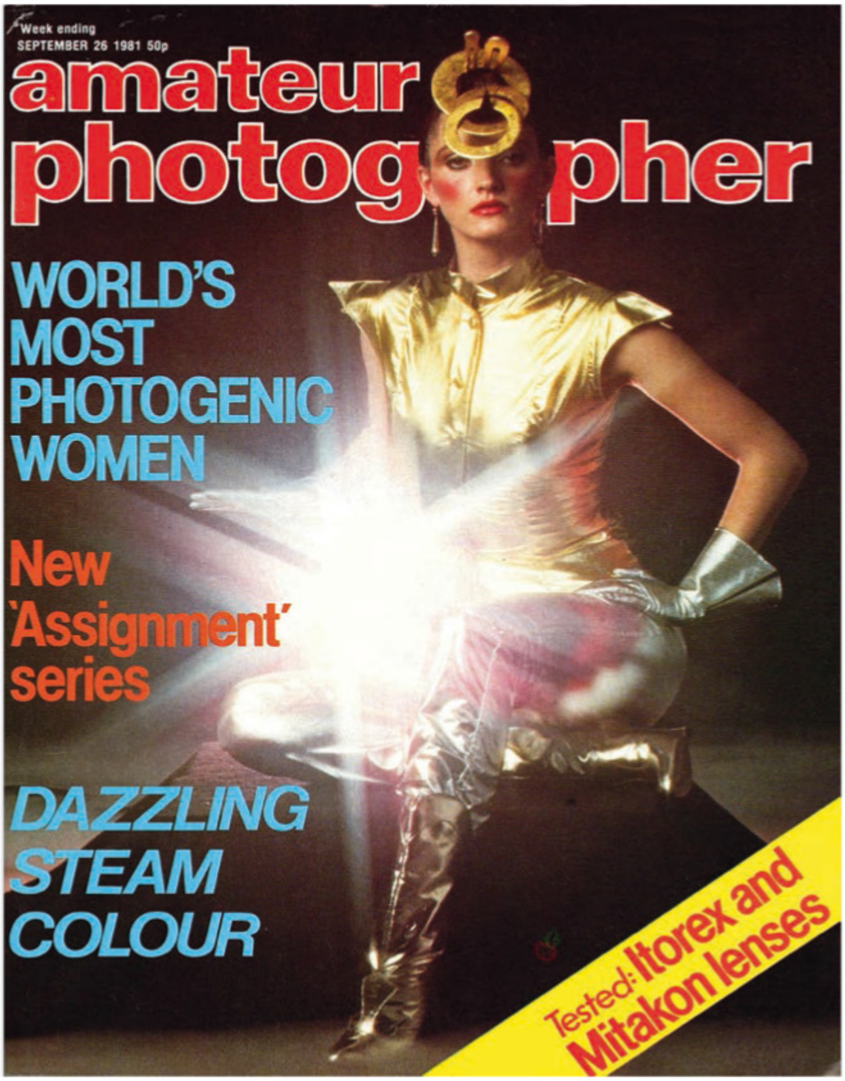
From the archive

This week the AP Editor Nigel Atherton takes a trip back to the early Eighties and then further back to 1964

26 September 1981

This is arguably one of AP's worst covers, taken by none other than Lord Lichfield. I'd probably have a face like thunder too if I had to wear that. The cover story was Lichfield's new book *The Most Beautiful Women*. As a student in Plymouth at the time, our class was taken to London to see the exhibition – my first ever visit to the capital. Besides the perfectly competent portraits of obvious, celebrated beauties of the day like Jane Seymour and Joanna Lumley, I was struck by Lichfield's predilection for rich European aristocrats: Countess this and Lady that. Some seemed to stretch the definition of beauty. Clearly the wives of his mates. But then, being the Queen's cousin, he was hardly the kind of guy who was ever likely to stumble upon an undiscovered beauty pulling pints at the Dog and Duck.

The Editor's leader this week bemoaned the decline of European camera manufacturing, with the news that both Rollei and Austrian cine camera brand Eumig were on the rocks. He wondered if European brands could 'hold their own against Japanese pressure'. (Spoiler alert: no). He also commented on a Leica press release that lamented that 50% of their users owned only one lens. 'What a great pity,' said Leica. 'Those carefully made and beautifully made cameras are meant to have at least three or four lenses as part of the 35mm concept.' Roy Green calculated the minimum cost of doing that at £1,800 (or £10,450 in today's money). Meanwhile, following AP's short-lived move from central London to Sutton, Surrey, an alternative to the *HQS Wellington* had to be found for AP's famous lens test comparisons. The solution? The hideous office building next door, photographed through the window of AP towers. I hope they had a decent window cleaner!


Week ending
SEPTEMBER 26 1981 50p

amateur photographer

WORLD'S MOST PHOTOGENIC WOMEN

New 'Assignment' series

DAZZLING STEAM COLOUR

Tested: Itorex and Mitakon lenses

amateur photographer

Euro-camera decline

ROLLEI, EUMIG FOUNDER

DANGEROUS

Our new lens test

Stephen Bayley discusses the *AP* lens tests and our new target.

Precise Encounters

5-Way Creative Mastery

Canon Reflex System

A-1

Build with Canon

J J Silber Ltd.

"Are you giving your first rate shots a second rate finish?"

The professional processing Laboratory for discerning photographers

From the left: Roy Green on the decline of European cameras; AP's new lens test subject; a Canon A-1 ad; Lichfield advertises his print lab business

LICHFIELD'S BEAUTIFUL WOMEN

Patrick Lichfield's first book *The Most Beautiful Women* has just been published. Adrian Knowles asked him how he went about compiling this appealing volume . . .

JANE SEYMOUR

ANOUSKA HEMPEL

Above: AP interviewed Lord Patrick Lichfield about his portraits of 'the most beautiful women' which became a best-selling book. Lichfield was always very supportive of AP

On the one hand, it's an extremely small camera.

If the mere thought of lugging around a complete camera system gives you a hernia, we hold out a helping hand.

The Pentax Auto 110.

The first SLR camera to bring the advantages and flexibility of 35mm photography to 110 cartridge film.

To begin with, it incorporates the advanced SPD through-the-lens metering system. So the right balance between speed and aperture is achieved instantly and automatically.

The Auto 110 with its standard 24mm lens, also offers a range of lenses that would do some 35mm systems proud.

Including an 18mm wide angle for panoramic landscapes.

A telephoto 50mm for candid portraits.

A 70mm telephoto for long distance action subjects such as motor racing.

And a 20/40 zoom that can show a whole crowd in long-shot or a single face in close-up.

As you'd expect from Pentax, each lens uses the bayonet mount for a quick change.

The total system boasts skylight/UV filters, AF 130P and AF 100P dedicated flash units, lenshoods, viewfinder eye piece correction lenses, an automatic film winder with built-in grip and a range of close-up attachments.

In a nutshell, whether you buy the camera or the whole system, the Pentax Auto 110 will have you taking shots like an old hand.

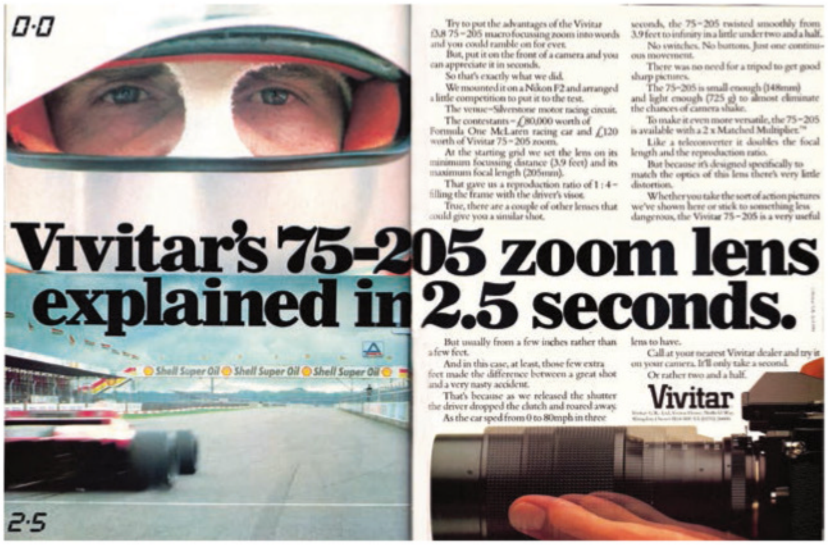
Which for something so small, you'll agree, deserves a nice big hand.

PENTAX

No one has a bigger following.

On the other, it's a complete SLR camera system.

Above: An ad for Pentax's innovative but ultimately unsuccessful Auto 110 SLR system



Try to put the advantages of the Vivitar f3.8 75–205 macrofocusing zoom into words and you could ramble on for ever.

But, put it on the front of a camera and you can appreciate it in seconds.

So that's exactly what we did.

We mounted it on a Nikon F2 and arranged a little competition to put it to the test.

The venue–Silverstone motor racing circuit.

The contestants–£80,000 worth of Formula One McLaren racing car and £120 worth of Vivitar 75–205 zoom.

At the starting grid we set the lens on its minimum focussing distance (3.9 feet) and its maximum focal length (205mm).

That gave us a reproduction ratio of 1 : 4–filling the frame with the driver's visor.

True, there are a couple of other lenses that could give you a similar shot.

But usually from a few inches rather than a few feet.

And in this case, at least, those few extra feet made the difference between a great shot and a very nasty accident.

That's because as we released the shutter the driver dropped the clutch and roared away.

As the car sped from 0 to 80mph in three seconds, the 75–205 twisted smoothly from 3.9 feet to infinity in a little under two and a half.

No switches. No buttons. Just one continuous movement.

There was no need for a tripod to get good sharp pictures.

The 75–205 is small enough (148mm) and light enough (725 g) to almost eliminate the chances of camera shake.

To make it even more versatile, the 75–205 is available with a 2 x Matched Multiplier.™

Like a teleconverter it doubles the focal length and the reproduction ratio.

But because it's designed specifically to match the optics of this lens there's very little distortion.

Whether you take the sort of action pictures we've shown here or stick to something less dangerous, the Vivitar 75–205 is a very useful lens to have.

Call at your nearest Vivitar dealer and try it on your camera. It'll only take a second.

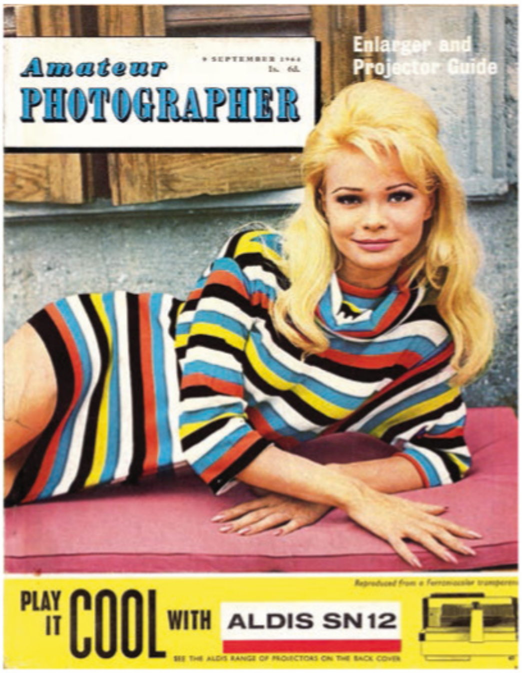
Or rather two and a half.

Vivitar's 75-205 zoom lens explained in 2.5 seconds.

Vivitar

Vivitar shows the benefits of its 75-205mm lens with help from the McLaren F1 team

9 September 1964



Amateur PHOTOGRAPHER

9 SEPTEMBER 1964 1s. 6d.

Enlarger and Projector Guide

PLAY IT COOL WITH ALDIS SN12

SEE THE ALDIS RANGE OF PROJECTORS ON THE BACK COVER

This week in 1964 AP presented its annual Enlarger and Projector Guide. There were 28 pages of features, which included darkroom and projection buying advice, 20 pages of product listings and 152 pages of ads, many of which focused on home darkroom equipment and both slide and cine projection.

Candids at Speakers' Corner

Above: Candid portraits taken at Speakers' Corner. Below left: The Canon Demi 35mm half-frame compact cost £26 19s (£765). Below right: An ad for Aldis slide projectors. Prices started at £12 19s 6d (£367).

today all the best dressed people are wearing Canon

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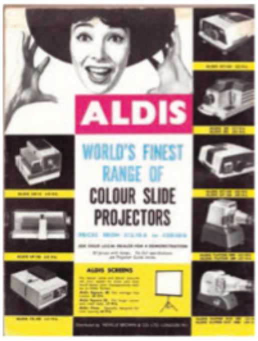

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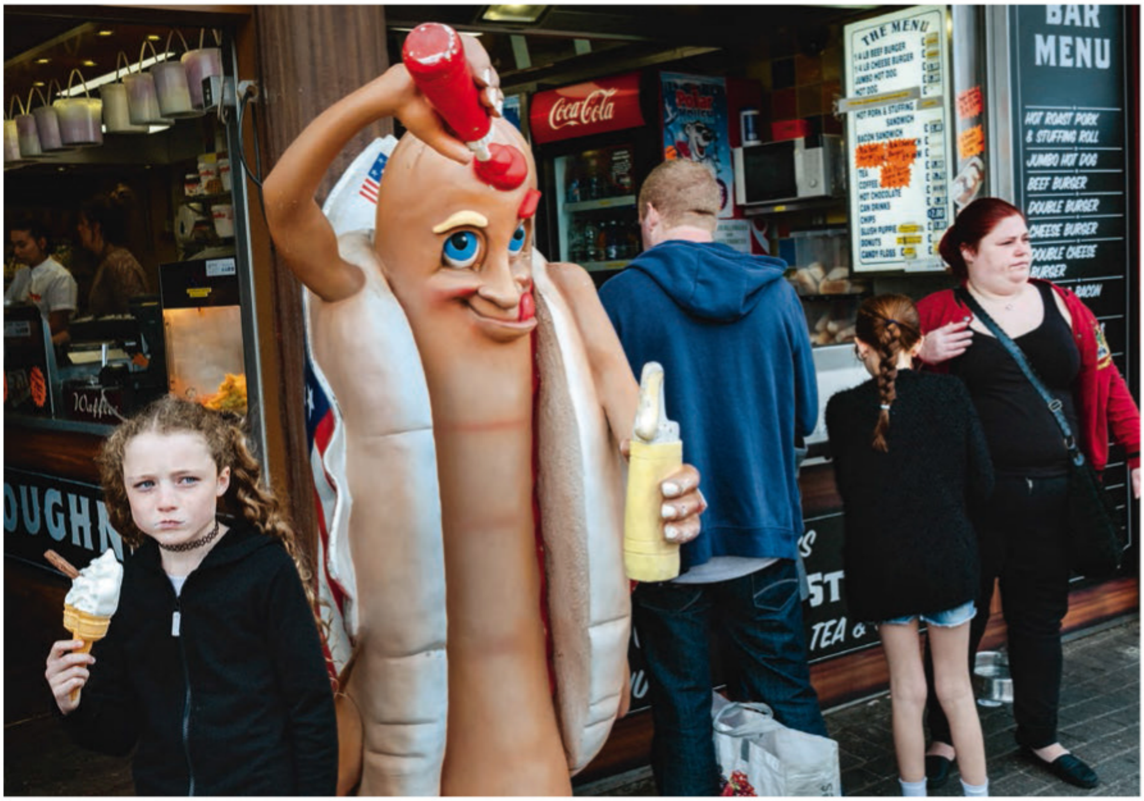
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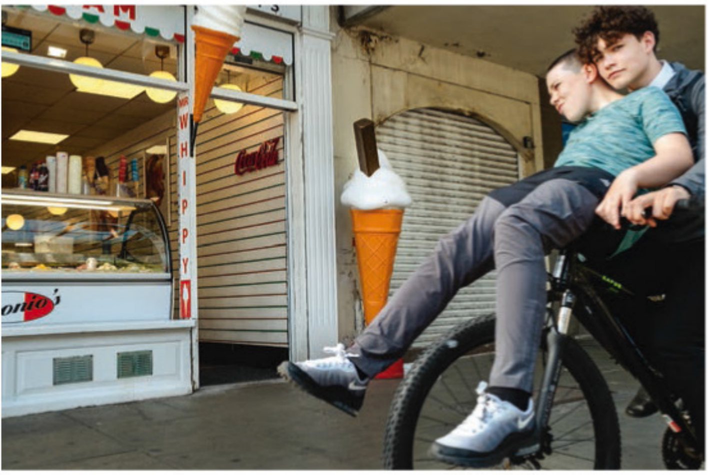


Mutiny

by Merlin Daleman

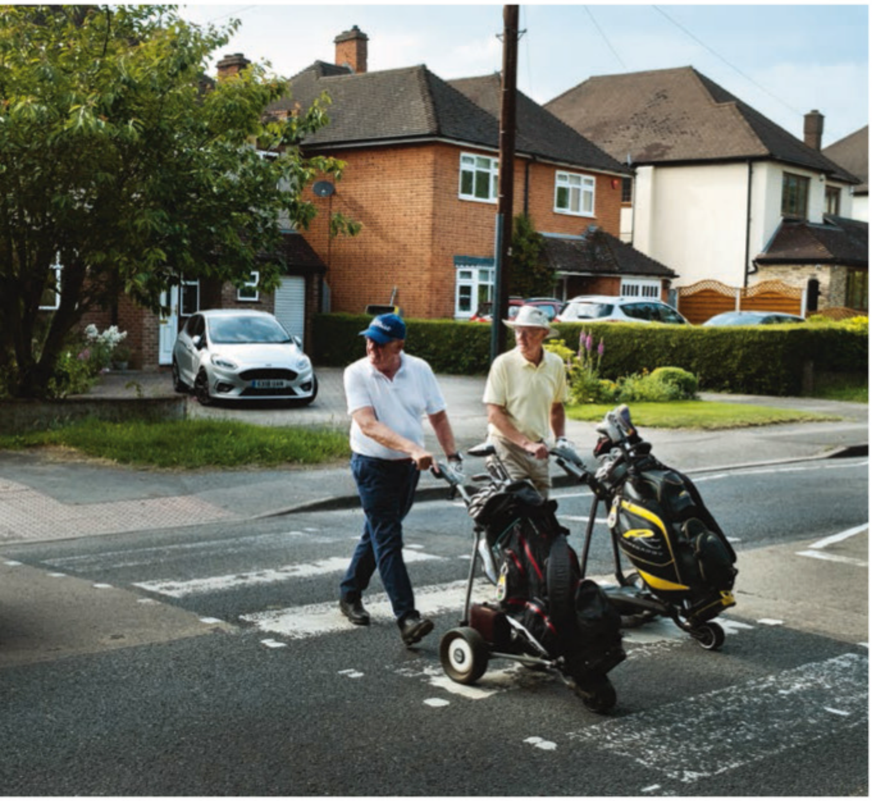
£45, GOST Publishing, hardcover, 256 pages, ISBN: 9781915423900

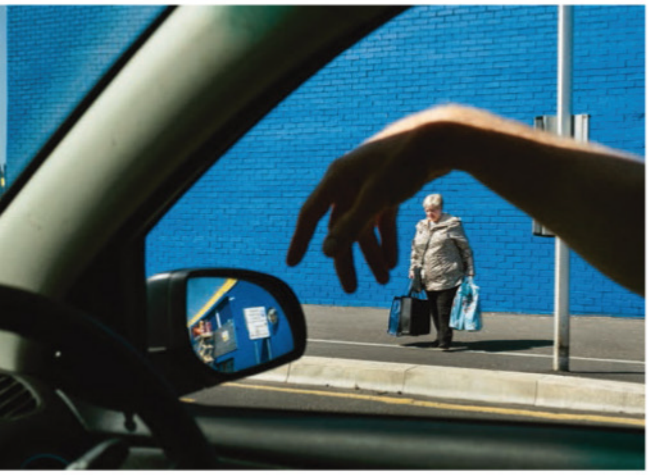
MUTINY
MUTINY

Netherlands-based Merlin Daleman returns to his native UK to document the scars – and spirit – of post-Brexit Britain in this quietly powerful book, says **Peter Dench**

In *Mutiny*, Netherlands-based documentary photographer Merlin Daleman returns to the country of his birth to make sense of the one event that has arguably done more than any other to redraw its identity: Brexit. Tracing the fracture lines of a post-referendum Britain, Daleman heads north – not just geographically, but economically and emotionally. His lens is drawn to the forgotten and the left-behind: the boarded-up shops, wet pavements, cash-poor town centres and canalside decay that characterise swathes of the UK beyond the orbit of London.

The project spans seven years and over 60 towns and cities, from Aberdeen





Clockwise from top left: Outside a sandwich shop, Bridlington, June 2017

Two golfers crossing a road, Upminster, June 2018

The driver's hand as he points out where he grew up in Glasgow, May 2023

Underpass, Ballymena, October 2018

Two boys on a bike, Southport, June 2024

to Bangor and Blackpool to Belfast. Originally from the West Midlands but now living in the Netherlands, Daleman brings both an insider's intuition and an outsider's objectivity. His images – 123 in total – have a brisk, unflashy pace. There are no soaring aerials or staged tableaux, just the quiet, persistent tread of a street photographer making his way on foot, alert to moments of human humour, dignity and endurance.

The book's title frames the work as an act of defiance. Brexit, Daleman suggests, was not simply a vote on Europe, but a mutiny against a system that had ignored the concerns of Britain's economic periphery. An accompanying essay by journalist Niels Posthumus draws on economic data to reinforce this point, quoting academic Philip McCann's claim that the UK suffers 'the worst regional inequality of any large, advanced country'.

Though politically charged, *Mutiny* is not polemic. Daleman's images show as much warmth and wit as they do weariness. It's a portrait of a nation in flux – fractured, yes, but still stubbornly vibrant in the face of adversity. For readers looking to understand the emotional and visual landscape that led to Brexit, *Mutiny* is essential. It reminds us that to see clearly, sometimes you have to come home from far away.

Books

The latest and best books from the world of photography

Liverpool Cathedral

Liverpool in Photographs by Mark McNeill

£18.99, Amberley Publishing, softcover, 128 pages, ISBN: 9781398118317

LIVERPOOL
IN PHOTOGRAPHS
MARK McNEILL

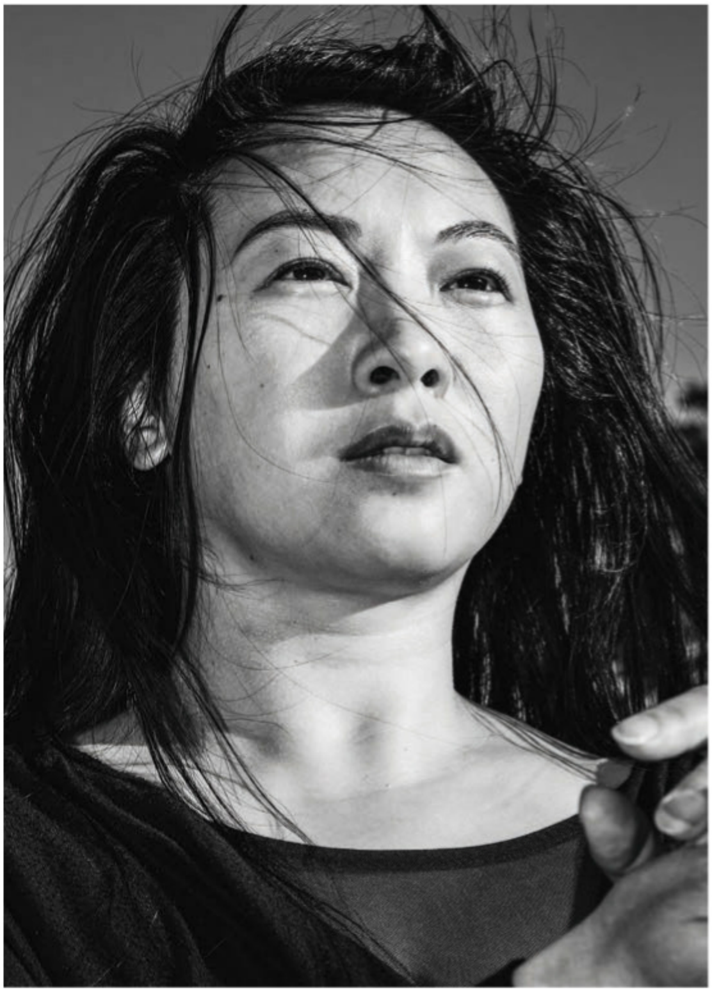
Mark McNeill's *Liverpool in Photographs* is a vibrant visual tribute to one of Britain's most storied cities. With over 120 images spread across 128 pages, the book captures both the historic grandeur and the modern transformation of Liverpool, offering readers a richly layered portrait of a city constantly balancing past and present.

From the iconic Royal Liver Building and Albert Dock to contemporary architectural developments and colourful street scenes, McNeill's photography celebrates the contrasts that make Liverpool distinctive. The book doesn't simply showcase well-known landmarks; it also reveals how old spaces have been given new purpose – warehouses turned into galleries, docklands into destinations – demonstrating Liverpool's enduring knack for reinvention.

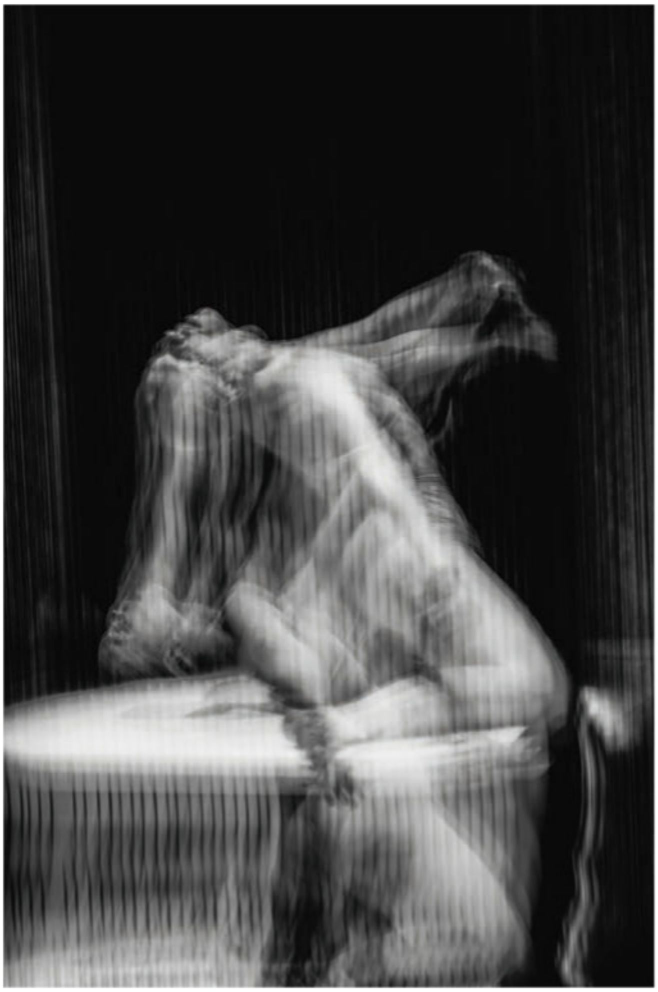
McNeill's background in landscape and astrophotography lends his compositions a keen eye for atmosphere, light, and mood. Some of the most striking images emerge in low light or at twilight, where reflections, symmetry, and the play of shadow bring fresh energy to familiar sights.

This is not a gritty documentary of Liverpool's struggles, nor is it a nostalgic look back. Rather, it's an optimistic, proud, and visually engaging snapshot of a city that's risen, fallen, and risen again. While clearly aimed at residents and visitors alike, *Liverpool in Photographs* avoids the trap of becoming a generic tourist book – it's thoughtful, well-composed, and clearly made with affection.

Whether you know the city intimately or are seeing it for the first time, McNeill's lens offers a compelling perspective on Liverpool's evolving identity.



Sylvie Xing Chen



Anna Orkolainen

ALL IMAGES © CLAUDE HOFER

Emotional Waves

by Claude Hofer

€68 / $80, Kehrer Verlag, hardcover, 432 pages, ISBN 9783969001936

In *Emotional Waves*, Swiss photographer Claude Hofer turns his lens toward the raw, enigmatic world of Butoh and contemporary dance. Over many years and across multiple countries – Japan, Taiwan, Germany, Austria, and the UK – Hofer collaborated with more than a hundred dancers to produce this rich body of work. The result is a 432-page tome of intense black & white photography that transcends traditional performance documentation. These are not just dancers frozen mid-pose, but psychological portraits of transformation – faces in flux, bodies in surrender, identities in motion.

At the heart of Hofer's approach is trust. The photographs are forged through intimate, improvised sessions rather than rehearsed set-pieces, creating a potent space where the distinction between performance and person often dissolves. We're invited into these moments of becoming, whether that be into an infant, an animal, a supernatural being – or something entirely in-between. As writer Alice Baldock notes in one of several insightful accompanying texts, these are not imitations, but total shifts in interiority and physical state.

Hofer's focus, unusually for dance photography, is on the face more than the form. He captures the deep expressive power of the human face in the act of transformation. Movement is secondary to emotion; technique gives way to intensity. This visual emphasis aligns perfectly with Butoh's own surrealist roots, where the body often acts less as a vehicle for dance and more as a canvas for catharsis.

Elegantly designed by Kehrer Verlag, with texts in English, German and Japanese, *Emotional Waves* is a meditation on performance, identity and the universality of expression. There is silence and stillness here, but also ferocity, grief, joy and release. For anyone interested in the intersection of visual and performing arts, this book is not only essential – it's unforgettable.

Left: Grateful Dead, Winterland Ballroom, San Francisco, New Year's Eve, 1968

Below: Bill Kreutzmann, 710 Ashbury St, 1967

Bottom: Five San Francisco bands walking to Panhandle, 1967

The Grateful Dead

by Jim Marshall: Photos and Stories from the Formative Years, 1966–1977

£40, Chronicle Books, hardcover, 288 pages, ISBN: 9781797227962

In *The Grateful Dead* by Jim Marshall, the most iconic counterculture band of the 20th century meets its photographic soulmate. Spanning the Dead's formative years from 1966 to 1977, this lavishly produced volume captures the electric chaos, quiet intimacy and myth-making moments of a band and a cultural movement finding its voice.

Jim Marshall, widely regarded as one of rock photography's founding fathers, didn't just photograph the Dead – he lived them. His instinctual, Leica-loaded approach allowed him to become part of the band's inner circle. He was there from the Trips Festival and Haight Street's last free concert, to acid-drenched jam sessions and moments of off-stage solitude. The result is an extraordinary visual time capsule: Pigpen walking alone, Jerry raising a toast, the band mid-riff on a flatbed truck.

Far from a greatest hits parade, the book digs deep. Essays by Amelia Davis and David Gans, and an afterword by John Mayer, contextualise Marshall's obsessive dedication and the Dead's shifting musical and personal dynamics. Anecdotes from Mountain Girl, Jorma Kaukonen, and band insiders bring the photographs to life, revealing just how embedded Marshall was in the scene. He wasn't a fly on the wall, he was family.

As John Mayer notes, Marshall didn't just capture history, he helped define it. His images are the reason certain moments are now burned into the cultural memory. This book is more than a fan artefact; it's a masterclass in immersive reportage, made with heart, grit and an eye for the eternal.

Whether you're a longtime Head or a newcomer curious about the Dead's world, this is the definitive portrait. *The Grateful Dead* by Jim Marshall doesn't just show us what happened, it reminds us why it mattered.

It's good to share

Our favourite photos posted by readers on our social media channels this week

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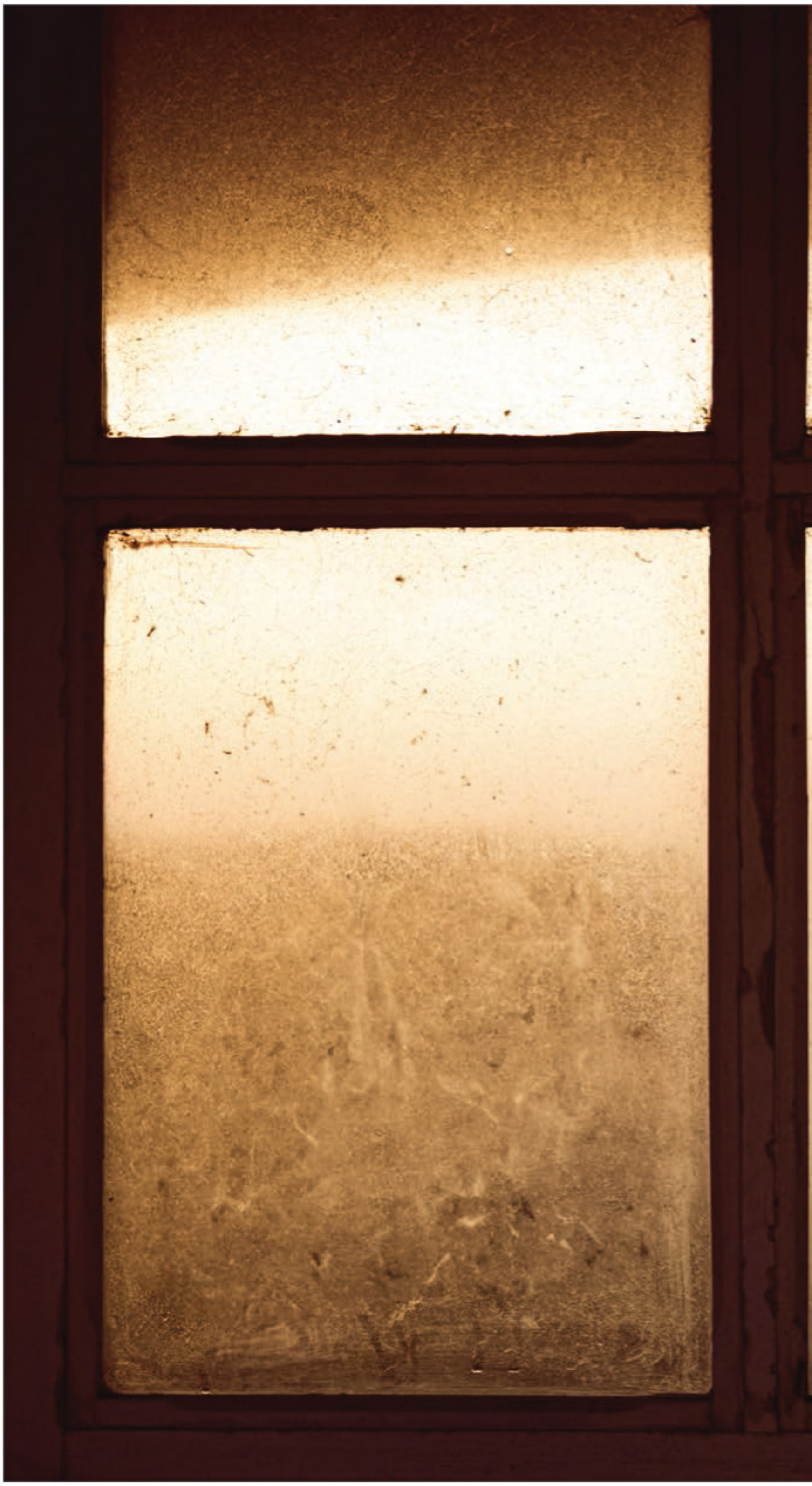
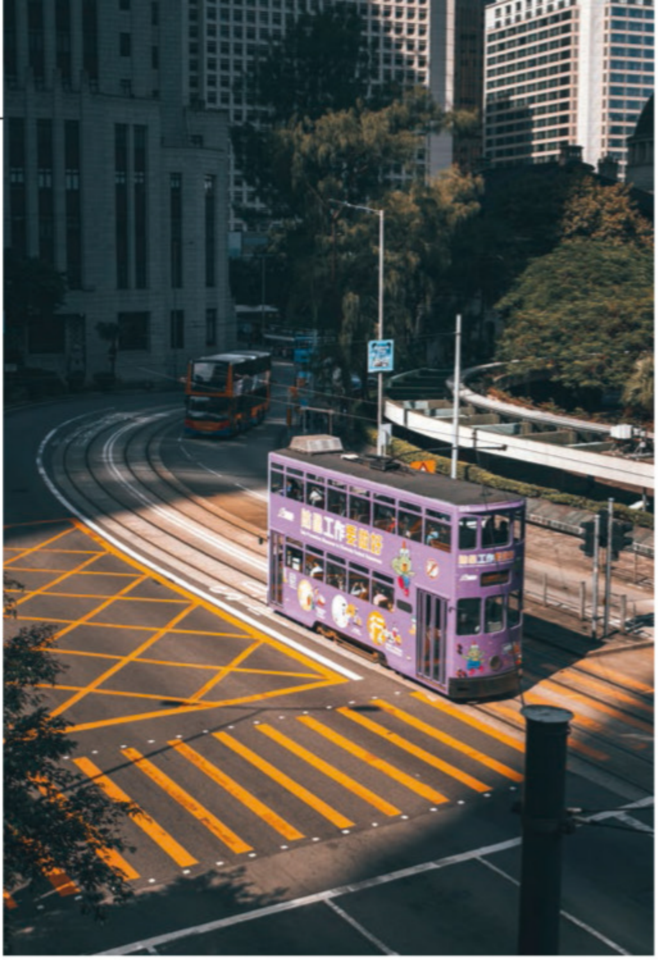
Sunrise Silhouette
by Jamie Smith

Nikon Z8, Nikkor Z 24-120mm f/4 S at 73mm, 1/800sec at f/4, ISO 1000

'I set out to take some seascape images but there wasn't much colour or cloud in the sky, so I opted for a walk along the seafront instead. I spotted the sun coming through the windows of a shelter just after sunrise and decided to wait for a subject to pass through the frame. It took a while as it was 5.30am!'
Instagram: @jamie.smith76
Website: smithpix.co.uk



It's good to share

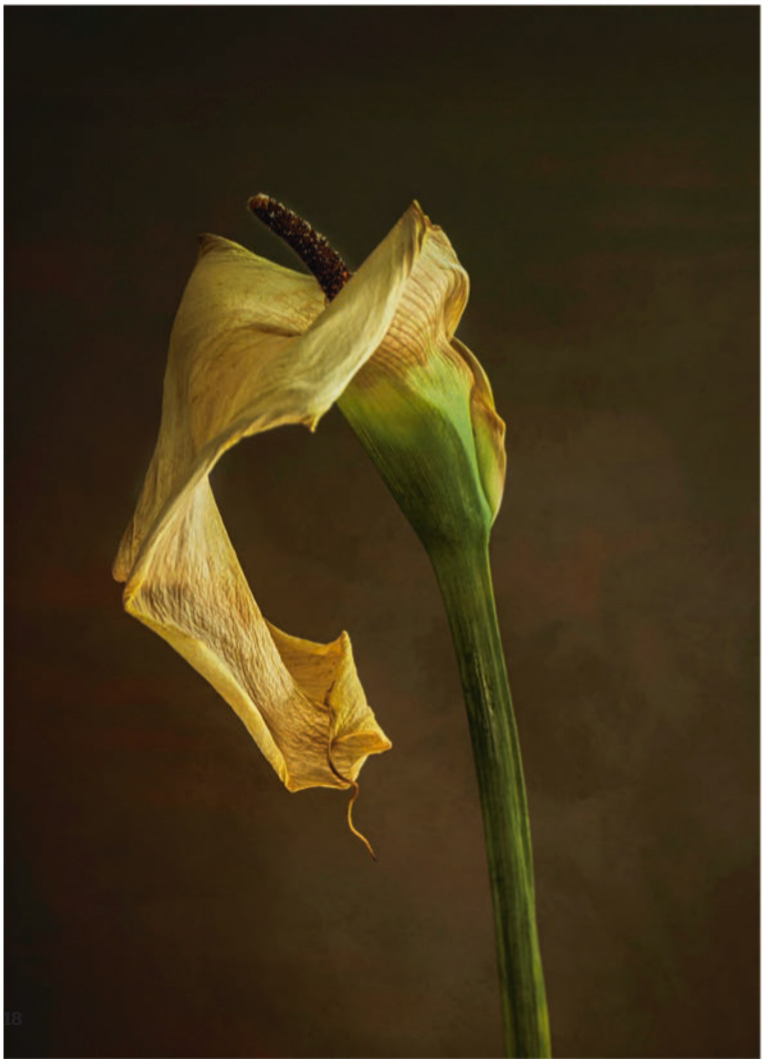


Kissed by the Sun by Patrick Zeisler

Fujifilm X100VI, 23mm, 1/1800sec at f/2.8, ISO 250

'It was my first time visiting Hong Kong, and I came across this junction by coincidence where everything was just set up perfectly. The colour contrast, the sun shining bright, lighting only the central part of the junction. And then I just had to wait for the perfect subject to cross my frame.'
Instagram: @patrickzeislerphotography

We also liked...



Elegance in Decline
by Carole Garside

Nikon Z7II, Nikon 24-120mm, 1/50sec at f/7, ISO 500

'The calla lily, once radiant in full bloom, now leans gracefully toward the inevitable pull of time. Its petals, softly curled and etched with delicate veins of age, exude a quiet elegance, their warm ochre tones standing in graceful contrast to the steadfast green of the stem. This image was created in the quiet corner of my office, using only the soft glow of window light from the side. To keep the fading lily upright in its stem vase, I improvised by sliding a wooden skewer up the stem, preventing it from collapsing entirely in its withered state. The finishing touch came in post-processing, where I overlaid a hand-crafted texture created with Photoshop brushes, enhancing its timeless, almost painterly character.'
Instagram: @carole_garside_photographer

Want to see your pictures here? Simply share them with our Instagram or Facebook communities using the hashtag **#appicoftheweek**. Or you can email your best shot to us at **ap.ed@kelsey.co.uk**. See page 3 for how to find us.

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Back in the American West

To mark the reissue of the iconic *In the American West*, **Steve Fairclough** spoke to the MD of the Richard Avedon Foundation, James Martin, to find out more...

Richard Avedon

Richard Avedon (1923-2004) was best known for his portraiture, fashion and advertising work. During his career he was a staff photographer for *Harper's Bazaar*, *Vogue* and *The New Yorker*. Avedon also shot the civil rights movement in 1963, the American West and the fall of the Berlin Wall. He died in 2004, aged 81, while on assignment in Texas for *The New Yorker*. **www.avedonfoundation.org**

If you were making a list of the most influential photographers of all time, Richard Avedon would certainly be in the top five and, arguably, he'd be slugging it out for the top spot with Ansel Adams. In the fields of fashion and portrait photography a mere handful of photographers were in his league – Irving Penn, Helmut Newton, Patrick Demarchelier and Bailey spring to mind. Over 20 years on from his death, one of Avedon's greatest works, *In the American West*, is getting a fresh lease of life with the 40th anniversary reissue of the classic book.

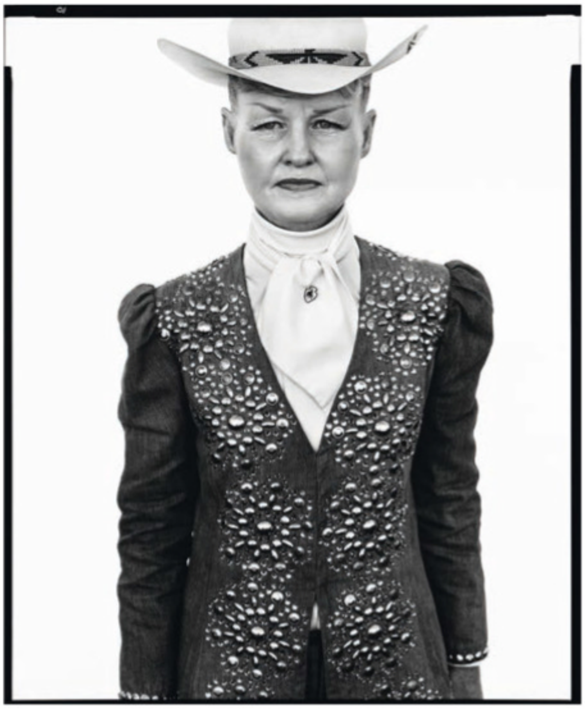
Avedon was born in New York City in 1923 and, throughout his career, would keep all of his studios within a 20-block radius in Manhattan. His photography career was kickstarted in the US forces when he served as a Photographer's Mate Second Class in the US Merchant Marines between 1942 and 1944. His studio shoots were usually done with a large format 10x8in Sinar Norma view camera, while he probed his subjects with often difficult questions, and it was this format of camera that was to prove the central tool in arguably his most memorable project…

A classic commission

In 1979 Richard Avedon was commissioned by Mitchell A Wilder (the director of the Amon Carter Museum in Fort Worth, Texas) to complete the so-called 'Western project'. Wilder wanted to tap into Avedon's photographic talents to get his take on the American West. It was a mammoth undertaking that would span five years, take in 189 cities, allegedly (more of that later) cover 17 US states and see 752 different people posing in front of Avedon's simple white sheet background as his 10x8in camera documented their essence head-on. It was capturing ordinary people as they were – miners, rattlesnake skinners, drifters, factory workers, meat packers, ranch hands and many more.

The resulting book, *In the American West*, came out in 1985 and is regarded as a landmark publication. In the book's introduction, Avedon explained, 'The structure of the project was clear to me almost from the start and each new portrait had to find its place in that structure. I photograph my subject against a sheet of white paper about nine feet wide by seven feet long that is secured to a wall, a building, sometimes the side of a trailer. I work in the shade because sunshine creates shadows, highlights, accents on a surface that seem to tell you where to look. I want the source of light to be invisible so as to neutralise its role in the appearance of things.'

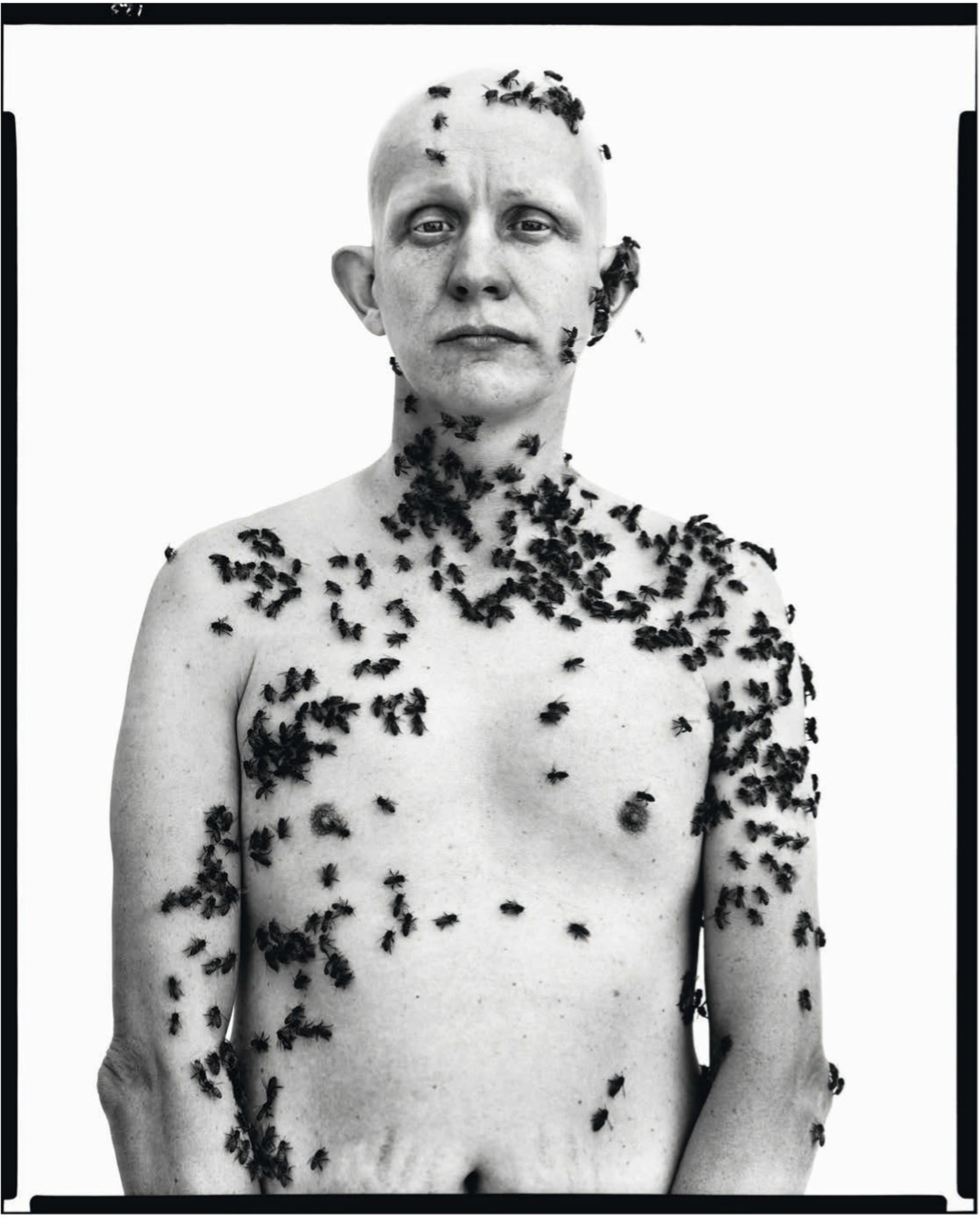
He added, 'I use an 8x10 view camera on a tripod. I stand next to the camera, not behind it, several inches to the left of the lens and about four feet from the subject. As I work, I must imagine the pictures I am taking because, since I do not look through the lens, I never see precisely what the film records until the print is made. I am close enough to touch the subject and there is nothing between us except what happens as we observe one another during the making



Above: Ruby Mercer, publicist, Frontier Days, Cheyenne, Wyoming, July 31, 1982

Right: Ronald Fischer, beekeeper, Davis, California, May 9, 1981

PHOTOGRAPH BY RICHARD AVEDON © THE RICHARD AVEDON FOUNDATION



ALL PHOTOGRAPHS BY RICHARD AVEDON © THE RICHARD AVEDON FOUNDATION

PHOTOGRAPH BY RICHARD AVEDON © THE RICHARD AVEDON FOUNDATION

Petra Alvarado, factory worker, on her birthday, El Paso, Texas, April 22, 1982

of the portrait. This exchange involves manipulations, submissions. Assumptions are reached and acted upon that could seldom be made with impunity in ordinary life.'

Meeting Avedon

The study and appreciation of Avedon's work and legacy is now managed by the Richard Avedon Foundation, which was established during the photographer's lifetime. At its helm is its managing director James Martin, who met Avedon in 2002 while a student at the University of Arizona and, after graduating, moved to New York to become an assistant to Avedon.

At Arizona University's Center for Creative Photography, James Martin was working on a project to duplicate and preserve Edward Weston's negatives when Avedon knocked on the darkroom door. Martin explains, 'In 1989 Avedon donated a significant portion of his editions to the Center for Creative Photography. That was on the condition that they store his editions, his other prints, his different ephemera… at the Center. He'd made the decision to send all of his 500,000 negatives there as well. It's quite a bit of material to even store in a temperature- and humidity-controlled, museum-quality environment, but the Center offered to do it.'

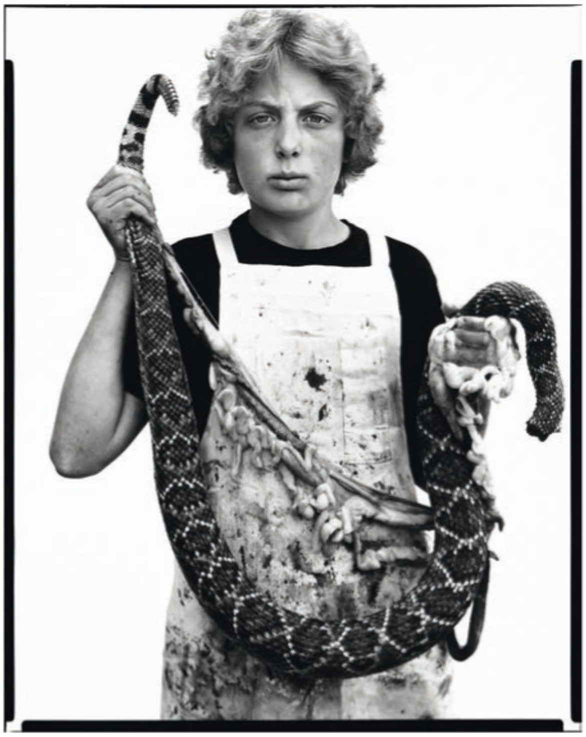
Avedon was working on what would be an unfinished project to do a set of books dedicated to certain models he had worked with and needed access to his earlier negatives, some of which didn't have corresponding contacts. Martin reveals, 'He knocked on the darkroom door and asked if he could use the darkroom I was working in to make contacts. I said it wasn't really set up for that because we were doing [Weston's] negatives. We had a conversation and I met with his studio manager and registrar. He [Avedon] asked if we would have dinner – the studio manager, the registrar, himself and I. We had a wonderful dinner and he offered me a job once I had graduated from the university.'

Birth of the foundation

He continues, 'In New York I showed up at 7 in the morning at the studio and left at 8 o'clock every night. I worked with him up until we were working on an assignment for *The New Yorker* on a project called Democracy, which was unfinished. It was a portrait of America at the eve of the (2004) election. He had a brain haemorrhage and passed away, but he understood what legacy was and so the foundation – in its essence, business and ideas – had already been set up. That entity, the one that would become the Avedon Foundation, asked me to come onboard and help to start it… so I did.'

Martin recalls that Avedon was 'very demanding', but a pleasure to work with. 'He had a very consistent set of methods to create his art. An assistant would make 12 different prints and bring three of them to him. There would be differences in tonal ranges, contrasts and slight variations within those prints. I never had the opportunity to show him a print that he was satisfied with right away. He would tear the shoulder out, or an ear or a chin out and hand it back to me and say, "Remake this photograph, but use the same [outcome] as you did in this chin".'

He adds, 'There was no real technical direction, but you get a sense that what he's looking for is some sort of ethereal, non-specific, emotional quality. You have to translate that "drama" as a darkroom technician. If it was something more



PHOTOGRAPH BY RICHARD AVEDON © THE RICHARD AVEDON FOUNDATION

Above: Boyd Fortin, 13-year-old rattlesnake skinner, Sweetwater, Texas, March 10, 1979

Below: Roger Tims, Jim Duncan, Leonard Markley, Don Belak, coal miners, Reliance, Wyoming, August 29, 1979

dramatic what you'd do was add that same sort of level of contrast. You would take notes about each one of these sorts of additions, so you'd have it all spelled out – burn seven seconds here, dodge 20 seconds over here...'

The book reissue

The decision to re-issue *In the American West* wasn't born out of an idea to mark the book's 40th anniversary. It came out of a request from Clément Chéroux, executive director of the Henri Cartier-Bresson Foundation, who asked about hosting an In the American West exhibition at the Fondation Henri Cartier-Bresson venue in Paris.

James Martin explains, 'The space was beautiful, but it was too small for the 126 prints that would go into that show, but I had a conversation with Laura Avedon (Avedon's daughter-in-law) and she recommended turning it into more of a book project. We would take the engraver's prints that we have in our collection, and maybe a few guide prints to supplement that, and those are printed 16x20 [inches] and are interesting objects in their own right. Those became the sort of essence of what we would use to create the exhibition that's in Paris and, while we were doing that, we thought it was time for us to make this book.'

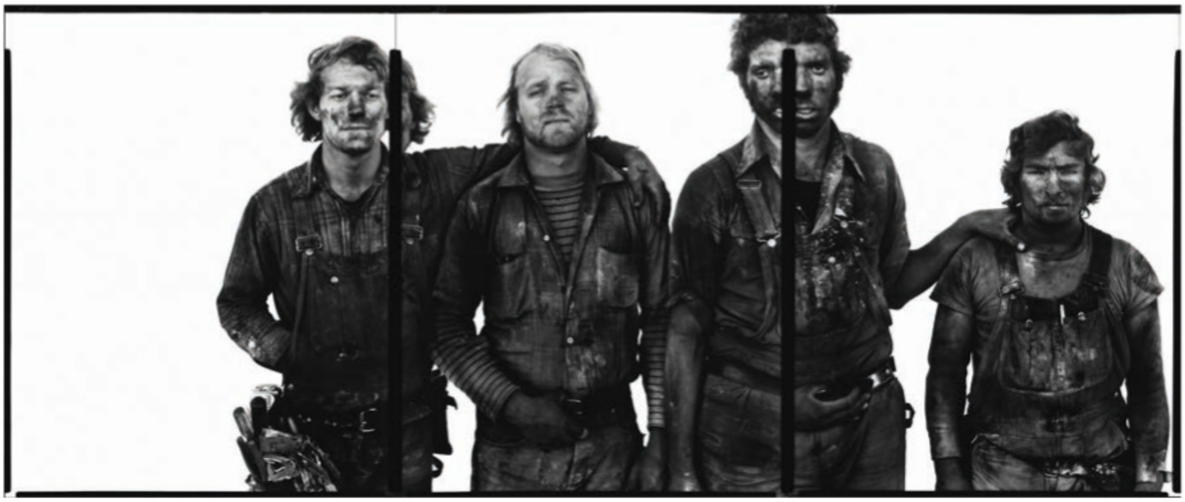
The original screens that had been provided to the publisher, Abrams, in 1985 were lost. Martins reveals, 'I suspect they were thrown out because the line screens were from the '80s and were probably from a smaller line screen than our current, contemporary printers. So, we remastered and matched the original books from the scans of the material that ended up in Clément Chéroux's show. That seemed like a perfect opportunity, and it's obviously the 40th anniversary, but it was well-timed and it's high time that that book that was out of print found new master prints for the reissuing of the publication.'

The Avedon Foundation spent two years working on the new version of the book – a lengthy process that included ensuring that perfect profiles were made of images to deliver the exact amount of grey in shadows and highlights that contain enough detail but aren't clipping in any sense. This was executed in tandem with the parallel project to provide the materials for the exhibition in Paris.

Important document

James Martin opines, 'It's probably one of the most important documents that speaks to portraiture ever produced. We're not looking at portraits of farmers with pitchforks in a big field with vast landscapes behind them. It is writ in the face itself. When we talk about In the American West we talk about 103 or so plates in the book and 126 prints were selected that showed up in the exhibition that he printed out and made editions of. But he photographed well over 1,000 people. During that time his own assistants recorded a number much smaller, around 730, but we have the model releases of well over 1,000 people.'

He adds, 'It's talked about how impressive it was that he went through 17 states, but if you look at the model releases, it's more. It took five years, five summers – he photographed 21 states and two more countries. He went to Canada and to Mexico. Imagine the edit from that. You have, at most, 126 images of the finished work. All of this other work was shredded. To imagine creating a body of work that big, with all the effort and then cutting it down to the best 10%. It's an edit by an individual to capture the essence of his experience in the American West. It goes without saying that Avedon is one of the greatest photographers that has ever lived.'



PHOTOGRAPH BY RICHARD AVEDON © THE RICHARD AVEDON FOUNDATION

IN THE AMERICAN WEST
RICHARD AVEDON

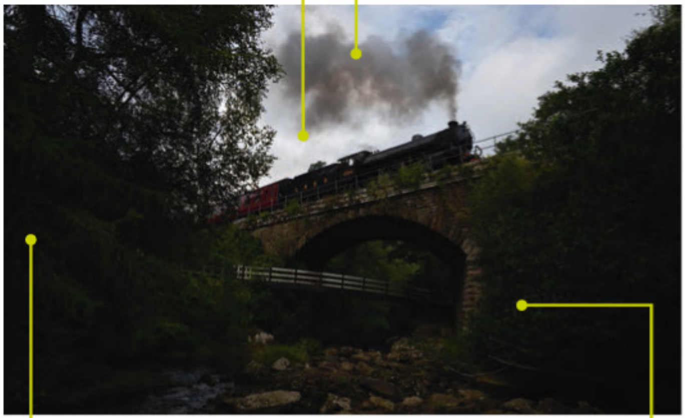
The book *In the American West* (40th anniversary edition) by Richard Avedon (ISBN: 9781419783609) is published by Abrams Books and has an RRP of £80. **abramsbooks.com**

Behind the print

Michael Topham revisits a photograph taken at a favourite secret location in North Yorkshire

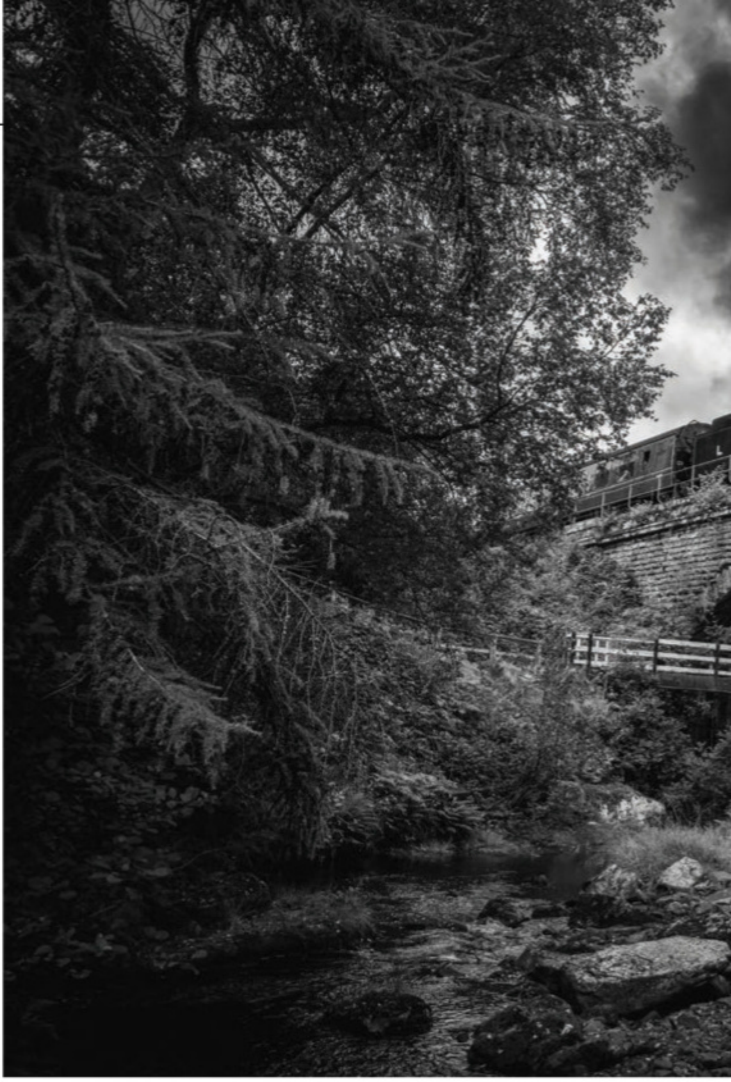
1 The image was captured in raw with settings of 1/2000sec at f/5.6, ISO 400

2 The photograph was purposely underexposed to preserve detail in the bright sky



3 The photograph was taken using a Sony A7R IV with the Sony FE 24-70mm f/2.8 G Master lens

4 Lightroom's highly effective DeNoise function was selected from the outset



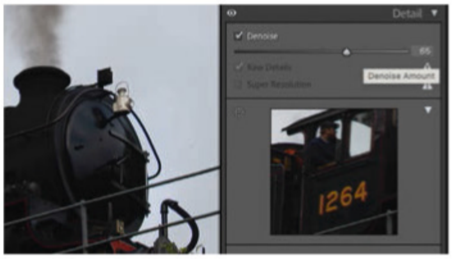
Michael Topham

AP's former Reviews Editor combines his love of cricket as a cricket groundsman at Tonbridge School, Kent, with photographing weddings, portraits and other editorial commissions. **michaeltopham.co.uk** or Instagram **@michaeltophamphotography**

It's not unusual for photographers to have a location they love to visit more than any other. It might be within walking distance or further afield, a place that's returned to time and time again with the aim of capturing an even better shot than the last.

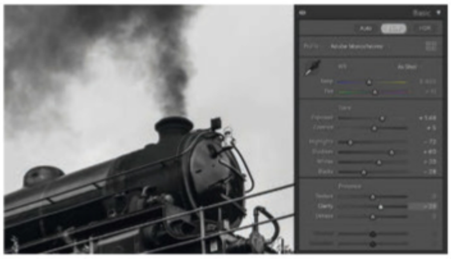
For me, my happy place is

PREPARING FOR PRINTING



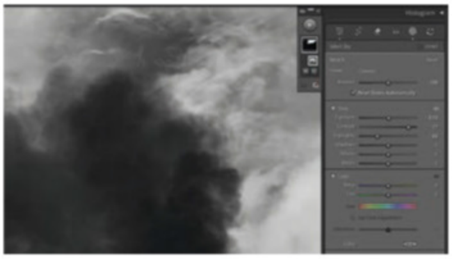
1 Noise Reduction

To produce crisp detail and enhance the accuracy and rendition of edges, I tend to use Lightroom's Denoise function. The default setting of 50 is often fine, but for this image I set it to 65. From the basic tab I then selected B&W turning the profile to Adobe Monochrome.



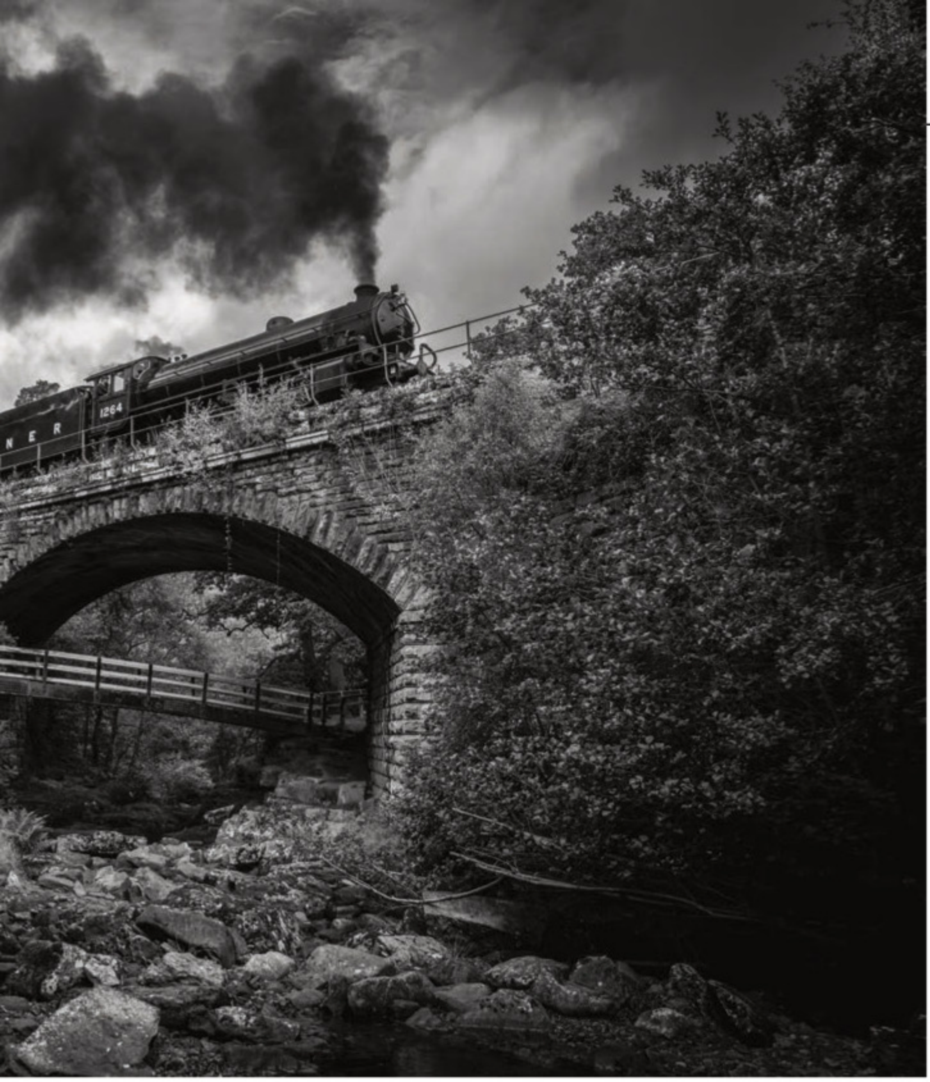
2 Tweaking the tone

From the basic tab, Exposure was set to +1.48, Contrast to +5, Highlights to -72, Shadows to +60, Whites to +20 and Blacks to -25. The Clarity slider was set to +25. Then click the Masking Icon. Selecting Select Sky created an effective mask in under a second.



3 Checking the highlights

To darken the sky, preserve highlight detail and make the smoke stand out, the masked sky area was adjusted: Exposure 0.13, Contrast 77, Highlights -40. Clicking the small up arrow, top right of the Histogram, revealed no detail was being lost in the Highlights.



©MICHAEL TOPHAM

nestled away in the middle of nowhere deep on the North Yorkshire Moors. This location, only accessible by foot, is somewhat unique in that it's the only place I know of that has a bridge through a bridge. The relaxing sound of the fast-flowing Eller Beck River is only occasionally broken by the rhythmical beat of a steam train powering up the steeply graded railway.

It's such an incredibly quiet, peaceful and remote spot that I can sit there happily for hours and it feels a million miles away from the hubbub of the South East where I'm from.

Having attempted to capture it from every possible angle over the years – some successful, and some not – I've now returned to one of my favourite images of it, from 2019, to give it a refresh with some mono treatment in readiness for creating a print for the wall, to take me back there at a moment's glance.

Michael's tips

Tips for editing in Lightroom

1 Masking

Lightroom Classic's masking feature can save hours of work selecting precise areas to edit. Subject masking can be applied with a click of the mouse. You can also add or subtract areas using a brush so your edits only affect the precise area you choose.

2 Adding a vignette

Applying a vignette can work particularly well in black & white if your subject falls towards the centre of the frame. The trick I find to applying an effective vignette is ensuring it's subtle. You'll rarely want to set the Amount value to any less than -25 to achieve an understated look.

3 Thoroughly inspect

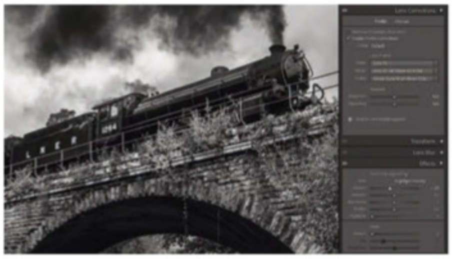
Before exporting an image from Lightroom and prior to sending it off for printing, zoom in 100% and scan it for dust spots or sensor dirt. It can save you the cost of having to print twice.

4 Compare to the original

Use Lightroom's excellent before and after views (Y Y). You can cycle through different views by repeatedly hitting the Y Y icon; when you want to return to the default Loupe view simply hit D to apply the keyboard shortcut.

5 Export for printing

When you're happy with your edits, Export to JPEG ready to send off to print. Remember to check you're exporting to 300dpi and the print quality should be spot on ready to upload to your online lab of choice.



4 Lens Corrections

To bring the barrel distortion under control, in Lens Corrections I ticked Enable Profile Corrections. This also corrected the vignetting, but I wished to preserve this to help draw the viewer's eye to the centre of the image. In the Post-Crop Vignette options I set Amount to -20.

WhiteWall recommends

'For this powerful railway photograph of an impressive steam engine on a historical bridge, I recommend our Fine Art Print on Aluminium Dibond with an elegant ArtBox frame. The Black Aluminium ArtBox creates a sleek, refined outline that highlights the dramatic architecture of the bridge and reflects the material of the train. Printed on Hahnemühle FineArt Baryta, the glossy surface and classic baryta structure bring out exceptional tonal depth and high-contrast detail, making it particularly striking for black & white photography. A white border provides a balanced visual margin, enhancing the interplay between the rugged landscape and the strong architectural lines.' **Jan-Ole Schmidt, Product Manager, WhiteWall.com**

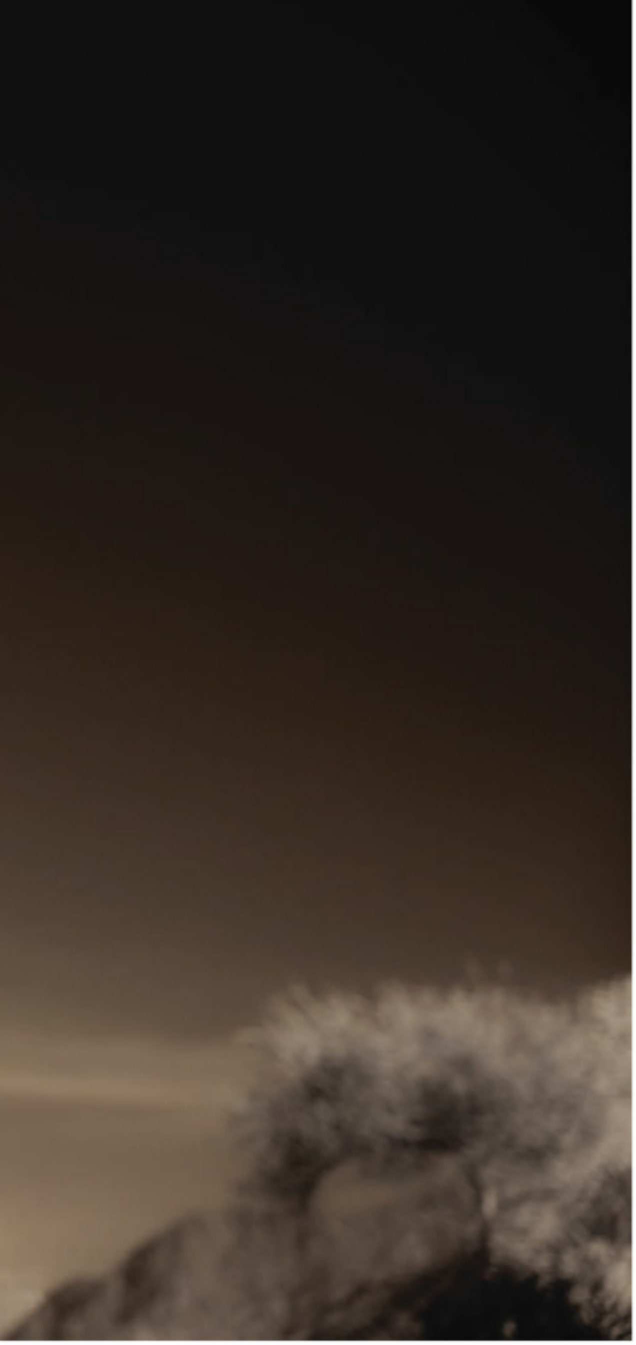
ALL PICTURES © PIPER MACKAY

Infrared out of Africa

While more outlandish colour infrared effects aren't to everyone's taste, black & white infrared can look amazing. Just ask **Piper Mackay**, the current Travel Photographer of the Year...

Travel Photographer of the Year (TPOTY for short) is now one of the biggest and most prestigious contests in the world, and only the most accomplished and creative photographers get shortlisted. With travelling being so easy these days post-COVID, you really need to stand out to get the judges' attention – and that is exactly what US photographer Piper Mackay did in 2024. With this year's TPOTY competition open for entries until 13 October, Piper is the current Travel Photographer of the Year, beating many thousands of other wannabes with her stunning black & white infrared portfolio from Africa.

We caught up with Piper to find out more about her winning work,



and why she was drawn to black & white infrared in particular.

Infatuated with Africa

'This was my third time entering TPOTY, and I was completely surprised and absolutely thrilled to win,' Piper explains from her base in Kenya. 'I actually received the call while I was out on safari in Amboseli, Kenya, surrounded by elephants. It was such a surreal and unforgettable moment.'

As Piper explains, her infatuation with Africa began as a child in Southern California. 'Near our home was a real wildlife safari park called Lion Country Safari. My father would pack a lunch and we'd spend the day driving through herds of elephants, lions, and giraffes. Those early adventures captured my imagination. I also collected every book and *National Geographic* magazine that I could find, and I watched endless films about Africa too.'

As a young adult, Piper built a career in fashion as a clothing and textile design, travelling internationally. 'It was creative work, but far from the wilderness that had always pulled at me. After a painful moment in my life, a friend advised me, "Go do something you've always wanted to do." That night, I booked my first safari to Africa.'

Piper was also encouraged to buy a camera with at least a 300mm lens – 'a good camera to photograph lions' – despite knowing absolutely nothing about photography. 'I walked into my local camera shop, bought what they recommended, and even hired the salesman to give me a few lessons! I didn't return with award-winning images, but I did return with absolute clarity: this was what I wanted to do with my life.'

Piper remained in Africa, where she now leads luxury photo safaris and creates fine-art imagery. She also founded Mackay Africa, a boutique safari offering bespoke journeys and the best photographic custom vehicles with three levels of perspective.

Stripping away distractions

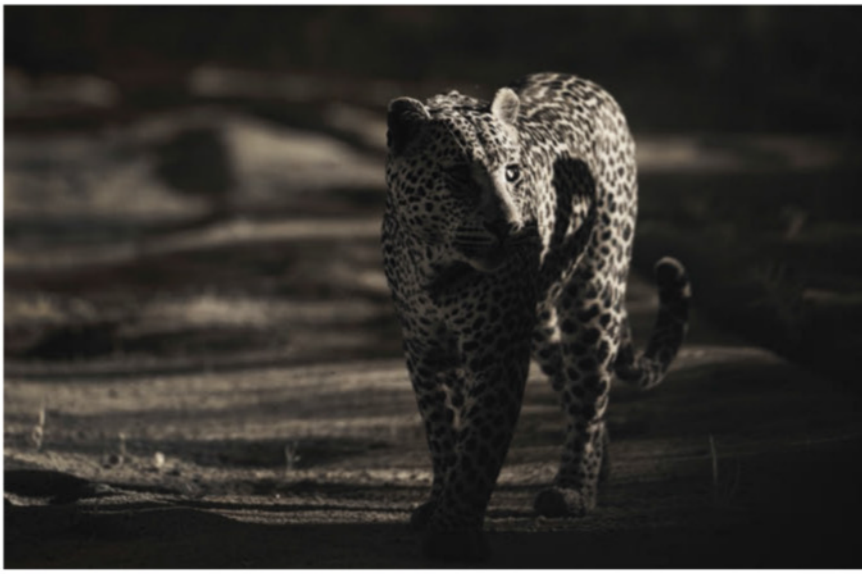
Piper moves seamlessly between black & white/infrared, and colour. We wondered if she preferred one medium over the other?

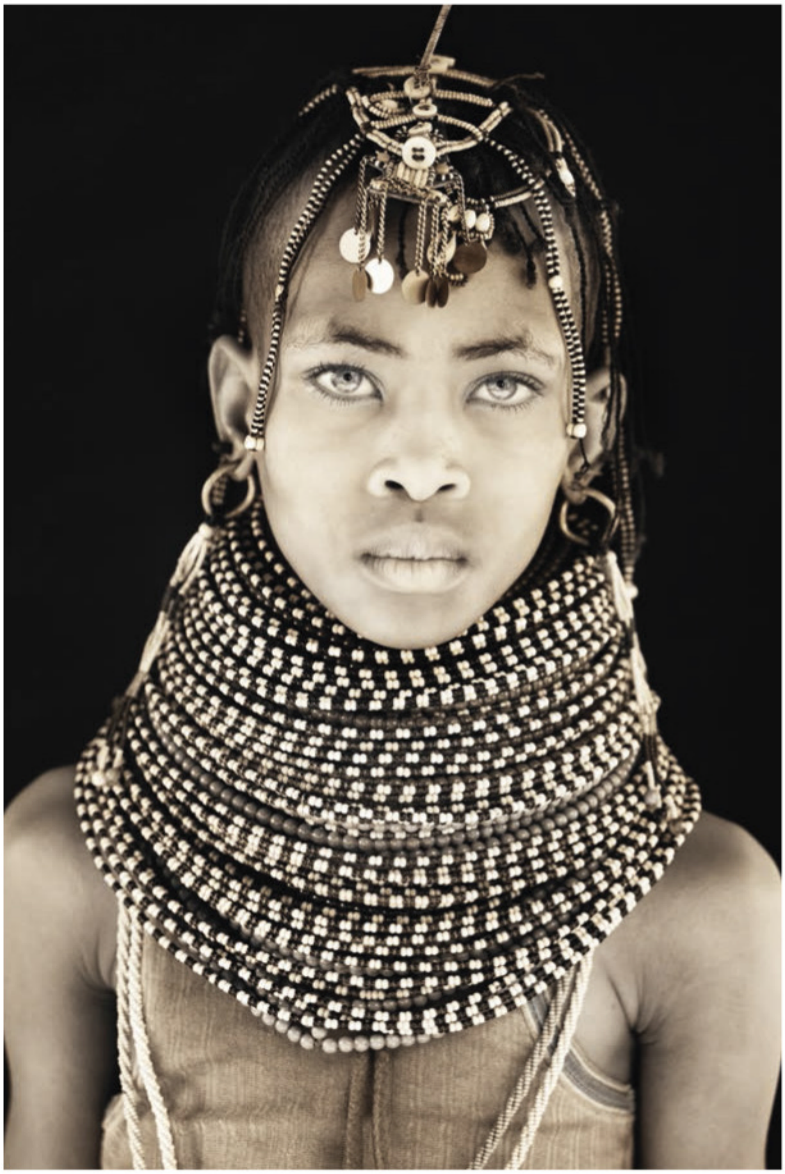
'In the early years, I was overwhelmed by the beauty of Africa, and captured everything in vivid colour. It felt like the only way to convey the intensity and vibrancy of what I was experiencing. But as technology advanced and the world seemed to be changing at a dizzying pace, I found myself drawn to a more timeless approach. That's when I began developing a monochromatic style both in black & white and infrared that reflected the Africa I first fell in love with: raw, enduring, and eternal. I wouldn't say I've always been equally comfortable with both, however. Colour was my starting point, but monochrome, especially infrared, allowed me to strip away distractions and highlight mood, form, and emotion in a very different way. Now, moving between the two feels natural. Each medium has its own voice, and I let the subject – or the story I want to tell – guide which one I use.'

Piper's interest in infrared came about a decade into her career. 'As modernisation and commercialism accelerated across Africa, I wanted a way to capture it with a more timeless quality. Infrared became that tool; it wasn't my original passion, but once I discovered it, it completely transformed how I could express my vision of Africa. What I love about monochrome infrared is the depth it creates compared to a traditional black & white image. A standard greyscale photograph moves between shades of grey, but infrared introduces a much wider tonal range. In a single frame, I can have deep blacks, bright whites, and a spectrum of neutrals,

Above: Pregnant woman, Mocubal people, Angola, taken in 2021

Right: Leopard, photographed by Piper in 2023





Left: 'Majestic' taken by Piper in 2022

Below right. 'Endurance,' also captured by Piper in 2022

browns, and greys in between. The variety of tonalities gives the images more depth and dimension, allowing me to portray Africa in a way that feels both timeless and layered.'

Working with wildlife – and people

When it comes to deciding which subjects work best in black & white and monochrome infrared, Piper is drawn to bigger animals – hardly surprising, given the plethora of wildlife in Africa. 'Large, dark animals such as elephants and buffalo are ideal subjects for monochrome infrared photography owing to the way their textures and tones render. But with the right light, any animal can be photographed dramatically. The shift to mirrorless cameras was a real game-changer for me, because it allowed me to shoot infrared almost the same way I shoot in colour, giving me much more flexibility.

Indeed, one common misconception is that infrared only works well in harsh, bright light. In fact, I often photograph in the deep shadows of early morning and late afternoon, when the atmosphere and light add mood and depth. That's when infrared can really transform an image and bring out the unexpected.'

Magnificent wildlife is one thing, but Piper's winning TPOTY portfolio also included superb infrared portraiture of African tribespeople. We are guessing she had to calibrate her approach when taking portraits of people?

'My connection to tribal cultures began 20 years ago on my very first safari, when I visited a remote Maasai village,' Piper reveals. 'I was deeply struck by their traditions, and with my background in fashion design, their attire and ornamentation fascinated me. Around that same time, I discovered the work of Angela Fisher and Carol Beckwith, which inspired me to travel to Southern Ethiopia and begin photographing some of the most visually striking and little-known cultures.

‘Those early journeys were anything but easy. This was before Instagram and when little information was available online, so it took years of research before I finally made it to these remote tribal regions. From the start, trust was everything. I never arrived with a camera in hand. I came with curiosity. I would spend weeks at a time in villages, learning about daily life, building relationships, and only later beginning to photograph. That approach has shaped my career. Two decades on, I return year after year and know many of the families on a personal level. I’ve watched children grow into warriors, marry, raise families, and become elders.

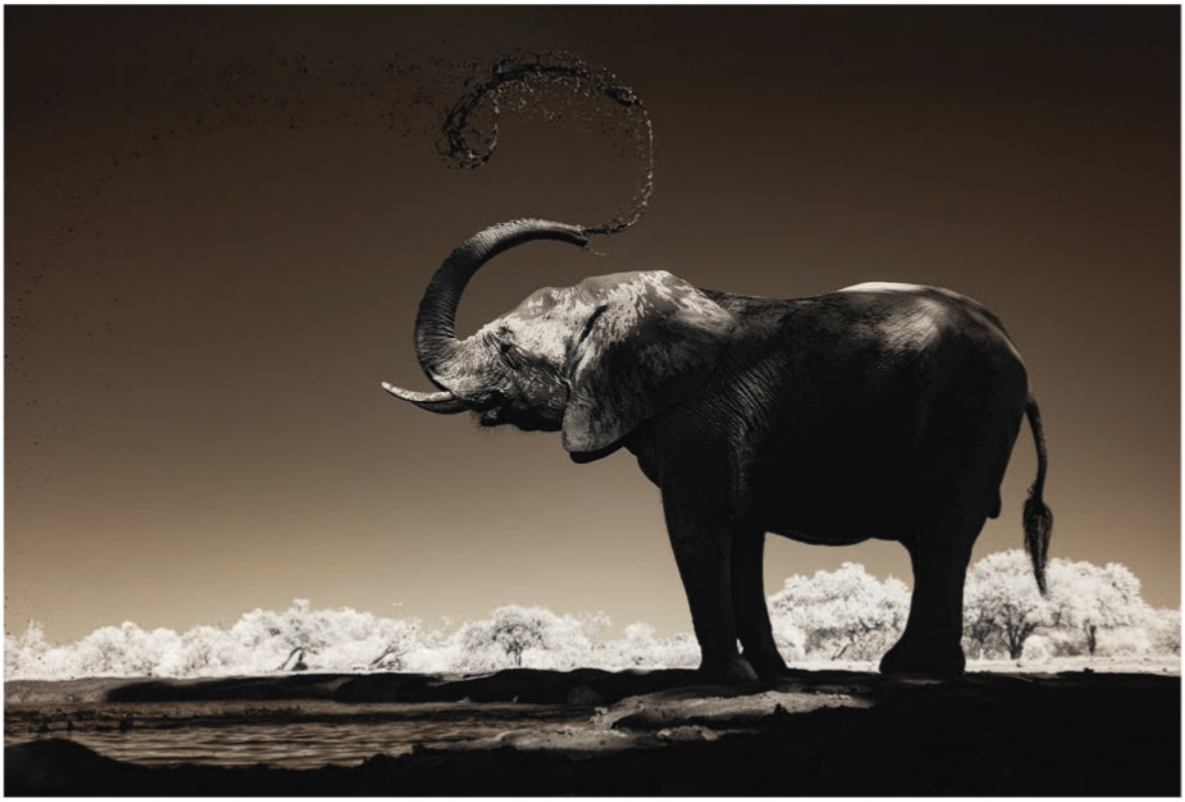
‘Infrared portraiture became a way to capture the timeless beauty of their traditions. A local once paused, looked at my pictures, and said quietly, “This is what it used to be like.” I simply smiled and my heart felt complete.’

Piper’s images are beautifully composed and she has great visual literacy, something she’s worked hard to develop. ‘I’m entirely self-taught and learned by doing, experimenting, failing, and trying again. Once the tribes captured my heart, composition became less about rules and more about feeling. I began to photograph not just what I saw, but what I felt about them. Over time, that instinct grew into what people now describe as “visual literacy.” So yes, it’s been a lot of work, but the kind of work I’ve loved every minute of.’

Open mind and open heart

As a photographer who runs successful photo safaris, what kind of ‘mistakes’ does Piper see attendees making when it comes to getting great images in Africa? ‘One of the biggest mistakes is when people don’t arrive with an open mind

Below: ‘Quiet Ritual,’ captured by Piper in 2023



Piper’s gear and editing workflow

Piper is a Nikon user and currently uses a Nikon Z8 for colour and two converted Nikon Z7II cameras for infrared shooting.

‘As my infrared work is focused on creating fine art rather than fast action, I don’t need the power of the more robust bodies – the Z7II is more than enough. The bodies have both been converted with the standard 720nm filter. There are several filter options available – six or seven, depending on the conversion, but I chose the 720nm because I prefer its simple, sepia-toned outcome.’

Piper uses a wide range of Nikkor lenses, from 400mm to 28mm primes, plus zooms (see her detailed blog post at bit.ly/piperlenses). ‘In terms of workflow, I keep post-production to a minimum. I process everything in Photoshop and treat it much like developing a negative: working with levels, curves, and saturation. Beyond that, I do very little editing. For me, the appeal of infrared lies in capturing the effect in-camera rather than trying to recreate it in software.’

Piper favours a converted Nikon Z7II for her world-beating infrared work

Above: Giraffe, Kenya, photographed by Piper in 2024

and heart for exploration,' she muses. 'Africa is full of surprises, and if you come only chasing a checklist or the perfect Instagram shot, you miss the deeper connection both with the wildlife and the people.

'Another common mistake is not preparing enough before the trip. A safari moves fast; moments happen in split seconds. If you're still fumbling with camera settings or figuring out your gear, you'll miss those incredible encounters. I always encourage guests to invest time in their photographic skills before arriving, so they're ready to capture life as it unfolds, whether it's cultural experiences or wildlife on the move. The best images come when you slow down, stay curious, and let yourself be present. That's when Africa reveals her magic.'

Striking the tourism/ conservation balance

Despite all the depressing headlines about habitat loss, poaching and overtourism, Piper still believes that photography tours can be useful in aiding local conservation efforts and helping indigenous people to maintain their way of life. 'In wildlife conservation, the real success stories often come from private conservancies, where land is leased directly from local communities. This model protects precious wildlife while also giving people a direct stake in conservation, making it sustainable for the future.

'By contrast, mass tourism, such as the overcrowding we're witnessing in many national reserves, can be harmful and stressful to wildlife. Thoughtfully curated safaris that support private conservancies can make all the difference. The same is true with tribal cultures. Visiting communities with respect has a real impact. These are people living in today's modern world with phones, solar power, and motorbikes. Financial support and donations of supplies strengthen their economies, empower them to integrate modern life while keeping their traditions on their own terms.

Over the years, many of my guests have chosen to give back even further by supporting schools, wells, and essential supplies.

In this way, photography tours, when designed with respect and care, can help to conserve wildlife, strengthen communities, and preserve cultural heritage, while giving travellers a deeper connection to Africa.'

About Piper Mackay

A long-time resident of Kenya, Piper is an accomplished colour and black & white photographer and the current Travel Photographer of the Year. Her images are licensed by Getty Images and have appeared in *National Geographic*, along with many other publications. Piper's work has also been exhibited at the Smithsonian Natural History Museum in Washington DC, The Museum of History and Industry in Seattle Washington, and The Art Wolfe Gallery. She currently runs a range of bespoke African photo safaris, too – see **www.pipermackayphotography.com**

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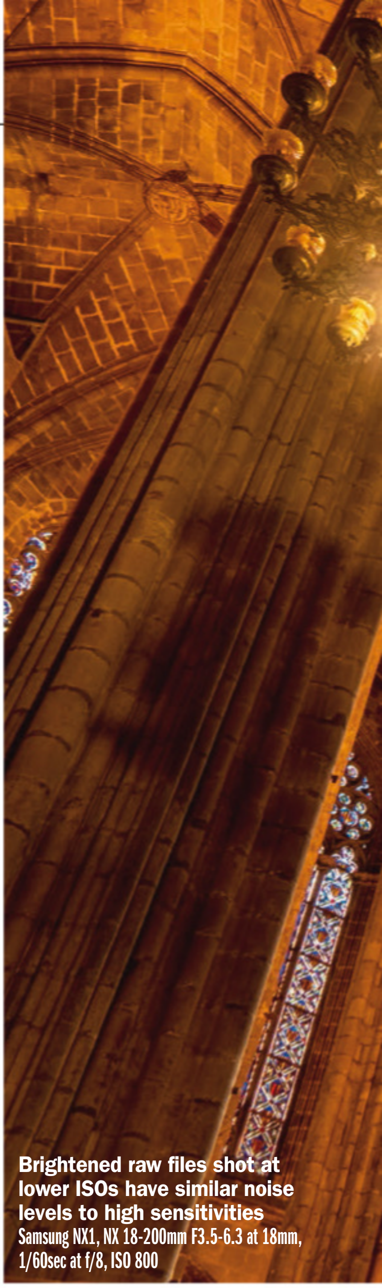
At a glance

- 28MP APS-C sensor
- ISO 100-25,600 (standard)
- 15fps continuous shooting
- 4K 30p video recording
- 2.36m-dot, 0.7x EVF
- 1.04m-dot, 3in tilting touchscreen

SAMSUNG
NX1
16-50mm OIS
SAMSUNG LENS
1:2-2.8 S 16-50mm ED OIS ø72 i-Function

NeXt level

Samsung's NX system was years ahead of its time, and pro editorial photographer **Peter Fenech** still relies on the flagship NX1



Brightened raw files shot at lower ISOs have similar noise levels to high sensitivities
Samsung NX1, NX 18-200mm F3.5-6.3 at 18mm, 1/60sec at f/8, ISO 800

ALL PICTURES © PETER FENECH

When Samsung announced the development of its first mirrorless camera, the NX10, back in 2010, I don't remember feeling especially excited by the concept. This was at a time when Canon and Nikon were still the undisputed kings of the DSLR realm, and Sony was yet to flex its muscles with the mirrorless E-Mount system. If you wanted to be taken seriously as a photographer during that period, a professional DSLR would have been on your wish list rather than this new breed of ultra-lightweight Compact System Camera (CSC). Samsung, therefore, with its short-lived foray into the DSLR market in partnership with Pentax, didn't particularly stand out as a competitor.

Flash forward a few years, however, and Samsung had proven that it had some tricks up its sleeve. At roughly the same time as this issue of *Amateur Photographer* goes to press, it will be 11 years since the release of the NX1, the system's flagship camera. A lot had changed in a short time, and suddenly the Korean electronics giant boasted the most advanced mirrorless camera ever made. The advertising material that landed on my desk highlighted the 'stunning specification that makes it the world's fastest and most accurate interchangeable-lens camera', which was quite a claim considering the DSLR competition at the time.

While I'm uncertain of the metrics used to calculate this, or even if it was fairly tested against an action-shooting beast such as the Nikon D4, reviews of the camera were overwhelmingly positive. It was actually quite some time before I bought mine. I'd acquired a friend's smaller NX500 in 2018 and was so impressed, I added the NX1 body later that year. By this point, the NX family had already been quietly discontinued, so why did I bother investing in a dead system? After all, there were some attractive alternative mirrorless options, including the Sony A7R III and Canon's brand new EOS R, which could only be developed further over the coming years. Aside from the bargain price at which I found my NX1, the specifications were exceptional even by today's standards. This was a truly professional camera.

Design and construction

As a photographer whose passion for the medium was forged in the so-called golden age of the Digital Single Lens Reflex camera, perhaps the most attractive aspect of the NX1's design is its SLR-style handling. It features a deeply sculpted handgrip, something I missed when using the NX500. This creates a far more enjoyable handling experience when using the camera with larger NX-mount lenses such as the 50-150mm F2.8 S ED OIS telephoto zoom. Unlike some of the Sony Alpha cameras, which can seem quite boxy, Samsung opted for smoother curves in the NX1 body. There are almost no straight edges, which makes the camera very comfortable with a heavier optic mounted on the front or when used single-handed.

The contours make it a joy to handle for long periods, and when shooting on the street, when you keep your hands on the controls, poised to capture candid moments at any second. On a far shallower note, they also make the camera attractive to look at, with everything almost perfectly proportioned.

There is definitely still some influence from the Pentax partnership days; the control placement and the shape of the top plate reference the GX-20 DSLR, which was itself based around the Pentax K20D. The buttons are logically distributed across the back of the body, allowing muscle memory to kick in during fast-paced action shooting. Generally, I prefer cameras where the playback and delete buttons are on the same side of the body as the shooting controls, and these are easy to access on the NX1, as are the menu and AF-ON buttons. There have been occasions when I've found the main scroll wheel tricky to operate, though, namely with cold hands or when wearing gloves. The video record and exposure-compensation buttons are also awkwardly placed by the shutter release and are too deeply recessed for my liking, which has led to some fumbling in low-light situations.

Happily, these are the only complaints I have about the control design. A standout feature is the top-plate LCD information screen, which provides an overview of the current exposure settings and selected shooting modes. It's an element that is regularly omitted in mirrorless cameras, so it's nice to see it making good use of space on the top right of the camera body. I appreciate this when shooting documentary or travel images from the hip in a city, when I need to adjust my settings without raising

Peter with his Samsung NX1 – a camera that was way ahead of its time

Multi metering easily read this backlit golden hour landscape
Samsung NX1, NX 50-150mm F2.8 S ED OIS at 110mm, 1/10sec at f/16, ISO 100

the camera. The NX1 was the first mirrorless model to employ one, and it adds to the professional handling experience.

The two knurled dials are easy to get along with and are allocated roles efficiently. Beside the top LCD screen, you'll find the lockable exposure mode dial. A click of the central lock button prevents the mode from being accidentally nudged in your camera bag, which is a nice touch. Unlike many entry-level cameras, this dial isn't overloaded with myriad shooting modes for every occasion. Instead, it features the standard PASM modes, in addition to an auto mode and two custom (C1, C2) positions, which can be used to call up pre-saved setting combinations. This makes changing modes without looking significantly easier, as you can memorise the order.

This is a bigger deal for event photographers and those shooting in changeable light than is often discussed. Experienced photographers understand that knowing your camera is the single most important step in ensuring consistent results, and simplified shooting modes go a long way to assisting with the familiarisation process. I also have a memory like a sieve, so it's a boon for my photo hit-rate and preventing my language from getting too shameful in the field.

The other dial uses a dual-function design, with dedicated buttons for ISO, white balance, metering, and AF mode selection on the top, surrounded by a rotatable section below. Users of pro Nikon cameras will be familiar with this approach, and it keeps access to important settings at your fingertips, in prominent places on the camera body. I love that drive modes are present on the rotational dial so that you can switch between single, continuous, high-speed continuous, and bracketing modes instantly, without having to dive into a menu or hold down another button and scroll through modes on a screen.

Having used the camera for several years, I have often wished for more custom function buttons

The size and weight of the camera body make it an ideal travel companion, which is inconspicuous in busy locations
Samsung NX1, NX 18-200mm F3.5-6.3 at 18mm, 1/200sec at f/8, ISO 400

spread across the camera. There is only one dedicated Fn button, located on the back, directly above the main scroll wheel, and it would have been nice to have a second between the handgrip and lens mount that could be accessed using the middle finger. However, with so many settings represented by physical controls, rather than being hidden in a quick menu, perhaps that's just me being picky – an occupational hazard as a camera reviewer, I'm afraid.

Speaking of the menus, they are surprisingly minimalist for a≈pro-level camera. This was before the onset of AI-assisted autofocus modes, so while you might not expect the interminable custom sub-menus found in a modern camera like a Canon EOS R5 Mark II or Nikon Z7II, they are undeniably simple. This could be taken as a sign of limited customisation options, but they were good by 2014 standards, and I enjoy the streamlined menu tabs. Once again, it feels as if Samsung has placed all of the NX1's features and functions close to the surface, which I love.

The build quality itself is excellent, being fashioned from magnesium alloy. This keeps the weight to a minimum while ensuring a robust feel. The body is fully weather-sealed, which I have been able to confirm by shooting in all conditions with the camera; I've never been anxious about water ingress, and the NX1 keeps on shooting in a range of temperatures. In this respect, it lives up to its positioning as a pro-level model. Samsung clearly built it expecting it to be used by sports and wildlife photographers in the full spectrum of challenging environments.

Features

Speed was definitely the priority when the specification of the NX1 was finalised, and it's clear that action photographers were the primary target audience. The burst rate clocks in at 15 frames per second when shooting full-resolution images, which still gives modern cameras a run for their money. I was interested to see how the NX1 might compare with its more recent competitors, and Canon kindly loaned me an EOS R7 so that I might examine how much technology has come along in the intervening years. While I had quite a few choices of models with which I could make the comparison, the R7 felt like a natural alternative as a high-resolution, APS-C format camera. The Samsung was aimed at a slightly higher-end market, but as often occurs in camera ranges, technology filters down from the top to enthusiast level as time goes by.

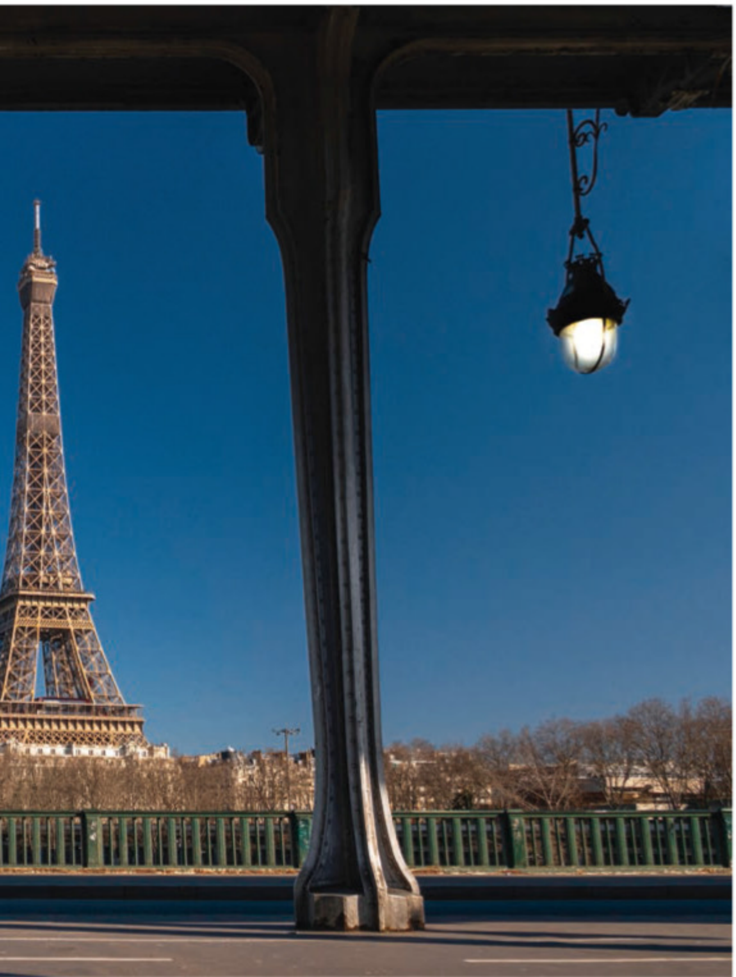
The NX1 maintains its highest frame rate reliably, which I've found useful for high-speed action sequences and handheld exposure bracketing alike. It doesn't have a higher-speed electronic shutter mode like the EOS R7, which can manage up to 30fps once this is engaged, so that is an area in which it shows its age. Regardless, it was considered lightning-fast in 2014, and realistically, most people will never require higher burst rates.

I also like the option to customise the number of frames per second the continuous high burst mode captures, from within the shooting menu. For those scenarios where 15fps is overkill, selecting 12, 10, or 8fps instead saves card space when out in the field, which is something to consider with this camera – more on that in a moment.

Impressively, autofocus is maintained even at the highest shooting rates, which for a mirrorless camera of the era, is exceptional. On-sensor phase-detection AF was still quite a new technology at its release, and some other camera ranges, namely Panasonic's Lumix family, wouldn't introduce it for nearly another decade. The NX AF System III used in the NX1 is very responsive. There is almost no discernible lag between half-pressing the shutter release or tapping the AF-ON button and the subject snapping into focus. Okay it's no match for Canon's latest Dual Pixel CMOS AF II, supported by all of those subject-recognition features, but it finds and holds focus competently in good light.

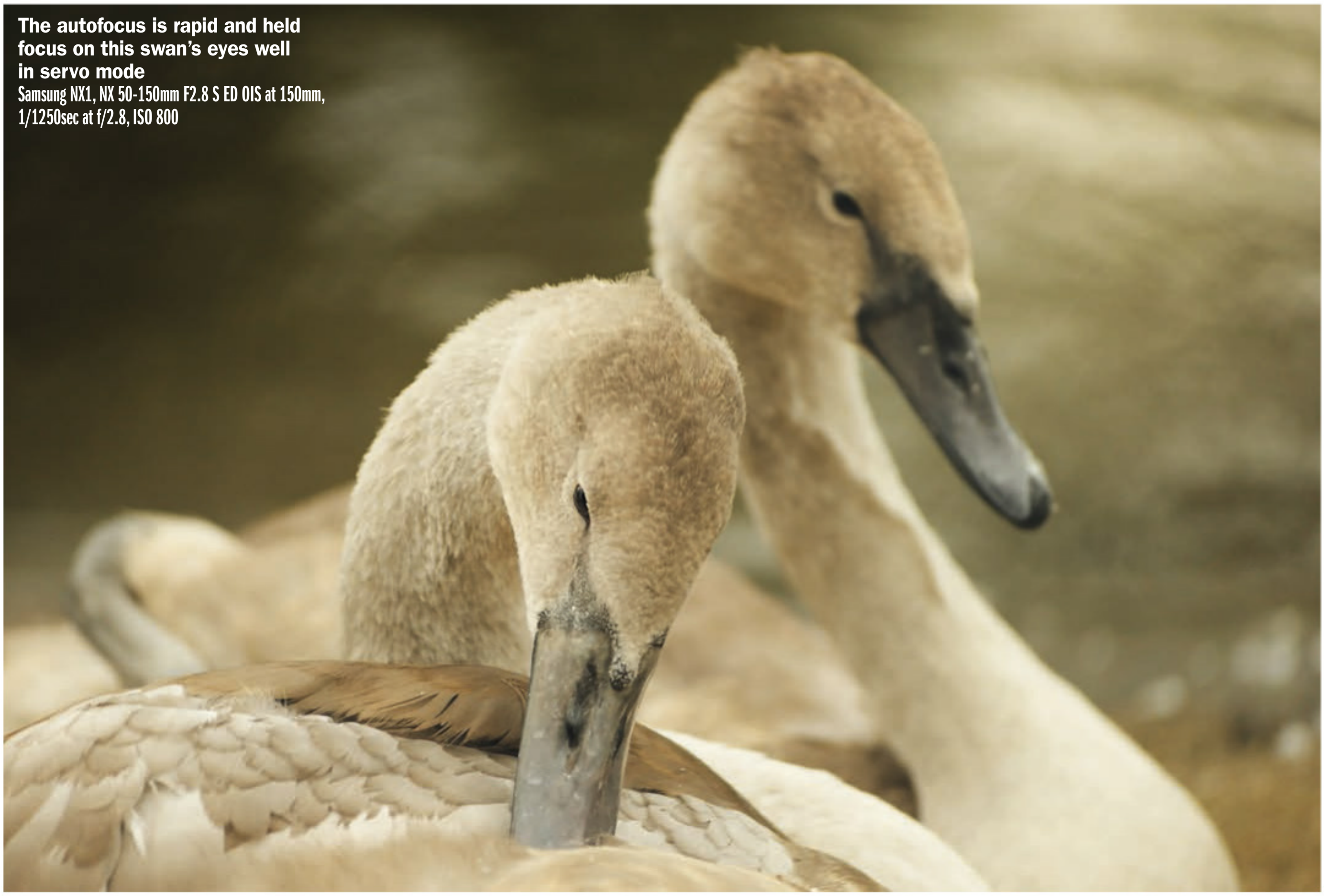
In low-light settings, things do take a turn for the worse. In dim interiors or once the sun has set, the NX1 occasionally struggles to focus, resulting in the tell-tale AF hunting. Sometimes it just gives up altogether! Equally, it's not as adept at tracking moving subjects through crowded scenes. When capturing people on the streets of Barcelona recently, the camera would be distracted by foreground objects and shift focus to these when they came between the lens and the subject. Rather than being an age problem, this was a noted weakness of the NX1 at launch, and subsequent firmware updates addressed it to some extent. In short, when it works it's impressive, and when it doesn't, you'll know it.

Another more positive standout feature is the



NX lenses

By the time Samsung wrapped up production of the last NX camera, the NX3300, in early 2015, there were 18 lenses in the family. These spanned all the major focal lengths, from the ultra-wide 12-24mm F4-5.6 ED to the 18-200mm F3.5-6.3 ED OIS superzoom, the latter of which I've travelled with extensively. For professionals, the stand-out 'S' line uses advanced optics for superior sharpness. It includes the 16-50mm F2-2.8 S ED OIS and, my personal favourite, the 50-150mm F2.8 S ED OIS. Designed for the APS-C format, these lenses offer superb quality in a compact package. Models such as my 60mm F2.8 Macro ED OIS SSA feature what Samsung calls i-Function, which allows photographers to adjust camera settings directly from a button on the lens barrel. While I don't use it often, it's ideal when you don't want to take your eye away from the viewfinder. Again, the excellent build and optical quality of the NX lens range make me regret it wasn't developed further, with an S-line 100-400mm (600mm equivalent) and 250mm (375mm EFL) F2.8.



The autofocus is rapid and held focus on this swan's eyes well in servo mode
Samsung NX1, NX 50-150mm F2.8 S ED OIS at 150mm, 1/1250sec at f/2.8, ISO 800

electronic viewfinder. It is a large, clear, and bright unit that makes use of a 2.63m-dot display, the same resolution as the EOS R7. The 0.7x magnification is also respectable, and the amount of shooting information provided is excellent. I especially like the digital focus distance scale, which can be viewed in the EVF or on the main rear LCD.

The monitor is a 3in model, fully enabled with touch sensitivity. The touch features are all responsive, including the option to trigger the shutter and select a focus point interactively. Again, while the latter is seen as standard today, it was still a progressive move by Samsung. I must admit that the LCD is not my favourite NX1 feature. While 1.04m dots is acceptable today, I find the image can seem a little 'mushy' sometimes, which makes judging critical focus in contrasty light a challenge. I often rely on a magnified view through the EVF in bright light instead. Furthermore, the screen is articulated but doesn't flip through 180°, reducing its usefulness for talking head-style video production or vlogging, but it is fine for stills.

On the subject of storage, the NX1 has only one SD memory card slot, which for a camera capable of shooting 28MP stills and internal 4K video, is a little restrictive. Plenty of contemporary mid-level DSLRs had dual slots, so it's a shame Samsung didn't provide the option. I've managed with single-card cameras for years, but when I'm shooting for magazine assignments or other paid jobs, an in-camera backup facility would give me peace of mind.

Photo quality

Ultimately, all of the advanced features in the world don't mean anything if a camera can't use these to create high-quality images, and the NX1 certainly delivers. I'm continuously impressed by the levels of fine detail the sensor can capture, an advantage of squeezing lots of photosites into a smaller area and the fact that the NX1 is built without an optical low-pass filter over the sensor, as standard. In an era when full-frame has arguably become the new standard for enthusiasts and pros alike, a 28MP APS-C format sensor from over a decade ago doesn't sound that desirable. However, it is supported by Back-Side Illumination (BSI) and the advanced DRIMe 5 processor, which together deliver superb photo resolution and noise performance, especially at low sensitivities. I once remember being unable to tell the files apart from those captured with a medium-format camera; the shots are that detailed.

The pixel race of the 2010s often tempted camera manufacturers to push resolution too far, at the expense of noise control. Therefore, the biggest concern I had when considering the NX1 for travel was signal-to-noise ratio above ISO 800, where I have my cameras set a lot of the time when capturing interiors and dark streets. However, while I might avoid the expanded ISO settings, I'm more than happy to shoot at ISO 6400. There is definitely grain present, but it too is fine and, to my eye, is very filmic in its texture. Monochrome images look fantastic, and I've even been known to push-process raw files to intentionally extract luminance noise for aesthetic reasons.

Dynamic range is limited by pixel size, but the camera still captures around 13EV of detail at ISO 100, which is comparable to similar models. Thanks to the NX1's publicised low ISO-invariance, it's also possible to underexpose with a low sensitivity setting to protect the highlights and brighten the raw files later, without much of a noise penalty in the shadows. This provides huge latitude for post-processing, and I've been able to confidently pull and push my raws in Lightroom to the extremes. Here, you can see the benefit of Samsung, a prolific sensor manufacturer, building its own cameras; the in-house knowledge of CMOS design and proprietary technologies gave it a head start over Canon and Nikon in solving certain digital problems. The result is image quality from the NX1 (and the NX500, which shared the same sensor) that was unmatched in its class for years.

The auto white balance system is also versatile. Colours are accurate with a smooth gradation, making the camera ideal for portraiture and colourful landscape photography. Sunsets are handled beautifully, although I sometimes find the way the NX1 captures vegetation somewhat 'sterile'; images don't quite have the organic feel of Canon or Fujifilm.

Video quality

The NX1 was one of the first mirrorless cameras to shoot internal 4K video, being released only five months after the Lumix GH4, which won the race. It can turn out a maximum resolution of 4096x2160 pixels at 24p. Meanwhile, 50p, 60p, and 120p are available in Full HD (1920x1080) for slow-motion capture, although the process for engaging this is a little laborious. Rather than simply selecting the desired resolution and frame rate combination, to attain 60p or 120p you must first place the camera in manual mode, then choose the 0.5x or 0.25x capture mode from the menu. There's also no audio capture at the highest frame rate, but high-end filmmakers are likely using an external mic anyway. There is an audio input and headphone port for users in that category.

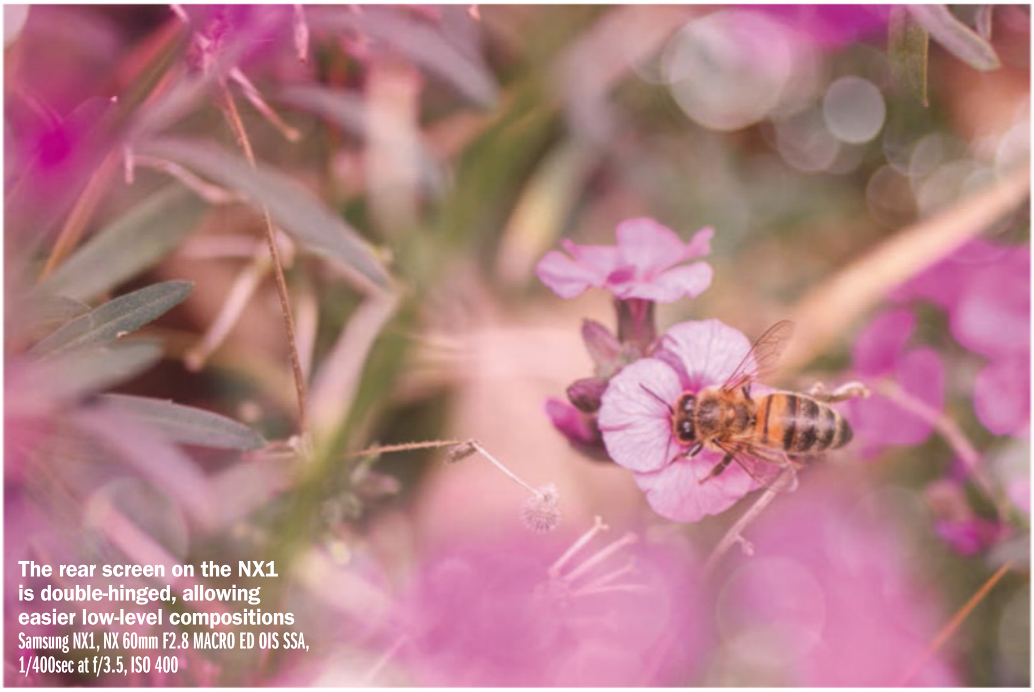
Video looks of a very high quality, demonstrating the superior noise and colour characteristics seen in stills. The 23.5x15.7mm sensor allows for much better depth-of-field control than a smartphone, so it is ideal for interviews and close-ups. There is no Log mode available on the NX1 and I'm certain that, had Samsung continued to produce cameras, this would have been introduced to its successor. There is a Gamma DR mode, which aims to produce a flat profile for later colour grading, which isn't the same as Log but is better than nothing.

Summary

The NX1 redefined what an APS-C camera could achieve. It's packed with features that, four or five camera generations later, we take for granted. Phase-detection AF, high raw buffer capacity, blackout-free EVF, 4K video; they're all tools which have ensured its longevity, to such an extent that it doesn't fall far behind the best equivalent cameras on the market in 2025. Using it in the field has been a constant surprise and delight; I regularly discover something I've overlooked in a menu that makes me forget when the camera came out. If treated correctly, the image quality can match or even exceed that of a mid-range camera today. Meanwhile, for all the EOS R7's modern tech, it just doesn't have the NX1's professional handling.

This camera was years ahead of the competition and must be one of the finest APS-C models ever produced. It's an overlooked gem, but this means it represented an absolute bargain for me. AP

With no IBIS, the user must rely on lens-based stabilisation in low light
Samsung NX1, NX 18-200mm F3.5-6.3 at 50mm, 1/30sec at f/5, ISO 800



The rear screen on the NX1 is double-hinged, allowing easier low-level compositions
Samsung NX1, NX 60mm F2.8 MACRO ED OIS SSA, 1/400sec at f/3.5, ISO 400

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LETTER OF THE WEEK

Almost perfect

As a long-time RX1 user I'm surprised by the controversy caused by the release of its third iteration. So expensive! No IBIS! Crap battery! X100 much better!

I bought my first RX1 (used) in 2015 and fell in love. Traded in about 10kg of gear for a camera I could bring with me at all times. So many of my favourite shots are taken with the RX1, for one simple reason: It was there. With me. Not in a backpack in my closet, like the 5D before it. Sure, battery life was a bit of a joke, but a few extras in my pocket sorted that.

For me the RX1 captures the joy of picture taking, it makes me use my feet rather than a zoom lens, my knees rather than a tilting screen.

And it fits 60MP in the palm of my hand. I'm aware this is not a camera for everyone, not even for every occasion, and I know I'm lucky to purchase it on my company's expense.

What Sony has done, and continues to do, is to put the most powerful 35mm sensor currently available, into the smallest and lightest imaginable body. For me that's almost perfect.
Per Bornstein

Per has praise for the Sony RX1

LETTER OF THE WEEK WINS A SAMSUNG 256GB PRO PLUS MICRO SDXC CARD. NOTE: ANY WINNERS WHO LIVE OUTSIDE THE UK MAY BE LIABLE FOR THEIR COUNTRY'S IMPORT DUTIES AND COSTS

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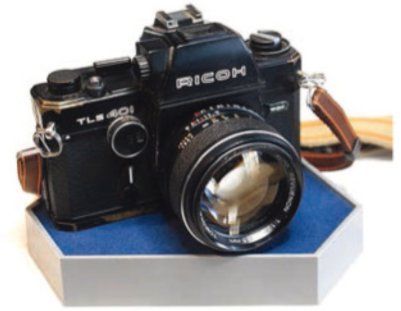
Graham sent in his picture of his TLS401 SLR from 1969, another unusual Ricoh

Unusual Ricoh

I enjoyed this week's AP and was delighted to see an article on Ricoh's history which proved most enjoyable. Your readers may be interested in one SLR which was not featured and was quite unusual: the TLS401 dating from 1969. What was pretty uncommon was its ability to change from a conventional viewfinder to a WLF at the flick of a switch; it also offered both spot and average metering. I've attached a picture of my copy, showing its well-worn patina. It does benefit from the use of fast lenses as the brightness of its viewfinder is rather reminiscent of that found in my Canon Pellix models. It was a well-specified camera for its time and is still going strong...
Graham Buxton-Smither

Club culture

A recent conversation ensued at the local camera club regarding the increasing age of membership and how numbers may decline should we have a 'cold snap this winter...'

My thoughts turned to the cost of my new mirrorless camera. Are clubs becoming elitist? Is photography too expensive for young people? Do young people not have the time for photography and learning in a club environment? Are clubs full of 'older' members and is that off-putting for young people? Do clubs welcome people who do not own a DSLR or mirrorless camera?

The camera seems to be the main selling point for today's mobile industry, it's the only thing they can seemingly 'improve'. Is this the younger person's view of photography?

Are clubs across the UK brimming with members under 30? I'd be interested to know if they are and how they achieved it. Many questions, but are there many answers?
Iain Bisset

That's a lot of questions! A few of my own thoughts... Young people are just as passionate about photography as older generations. The cost of cameras may be prohibitive to some, but vintage cameras, both film and digital, are very popular. Realistically they are not going to join camera clubs in large numbers to learn the craft. YouTube and social media are their classrooms now, along with other online spaces. When they do meet, it's more likely to be with people of their own age. Clubs should focus more on attracting the recently retired and empty-nesters.

THIS WEEK WE ASKED...

How many camera bags do you own?

Adam Chadwick
Three. One small shoulder bag (camera with lens and another small lens); one medium that fits everything, at a squeeze; and one large one that fits everything and my lunch.

Ian Leonard
Seven Billinghams. My first was damaged on a flight to Tokyo. Nearly new. Billingham repaired it at no charge. Six more bags since. What you sow, so shall you reap. Brilliant customer service.

Mhairi Chambers
Three ...two Vanguard backpacks and just recently bought a Lowepro ProTactic TLZ 70 Slim AW III.

Matthew James Baker @cheryllove727
I only have the one camera bag. With three lenses and one camera body. Though I don't take it with me as the camera goes in my backpack when I'm out and about.

Fergal Maur
Enough to fulfil all scenarios bar one. A 6-7litre Crossbody bag, light weight, quality construction in an elegant colour that will also pass muster as a handbag, no external tripod straps... am fed up with black and olive... Wake up, manufacturers, as I know many female photographers are looking for this option. For those that carry a small camera all the time, the options are limited and uninspiring, overly heavy and clumsy.

Andrew Higgins
You know what a dry stone wall looks like? Well, my collection of bags looks just the same... Give me an hour or so and I'll count them all...

Richard Napthen
Three backpacks and a Billingham.

Mike Jones @corporal51
At least five! Some are multi-purpose.

Mark Buckley
Two, well two-ish. One for going to take photos, that has everything in it; and one that I use to bring my laptop to work, and bring a crop-sensor Canon, standard zoom Polariser and a Gorillapod. And a pen and a few Post-it Notes. If I'm going hiking far I bring two cameras, a full frame with a wide and a crop sensor with a telephoto in two zoomster cases, clipped onto the outside of my rucksack. And a Gorillapod and a monopod. Unless there might be a waterfall, in which case a tripod is needed...

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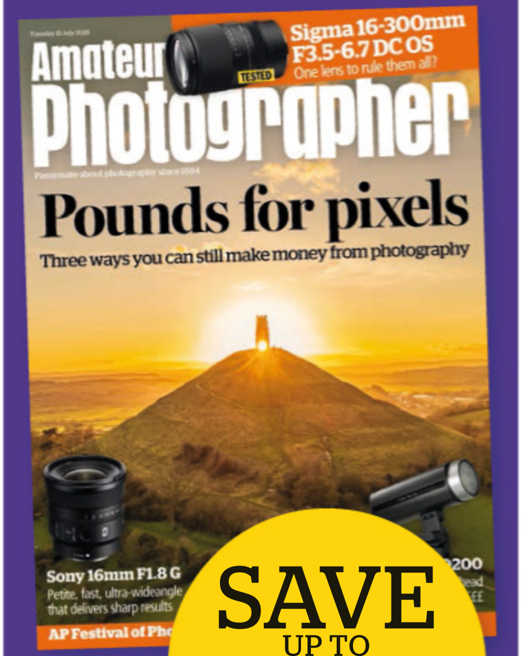
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GR LENS f=18.3mm 1:2.8

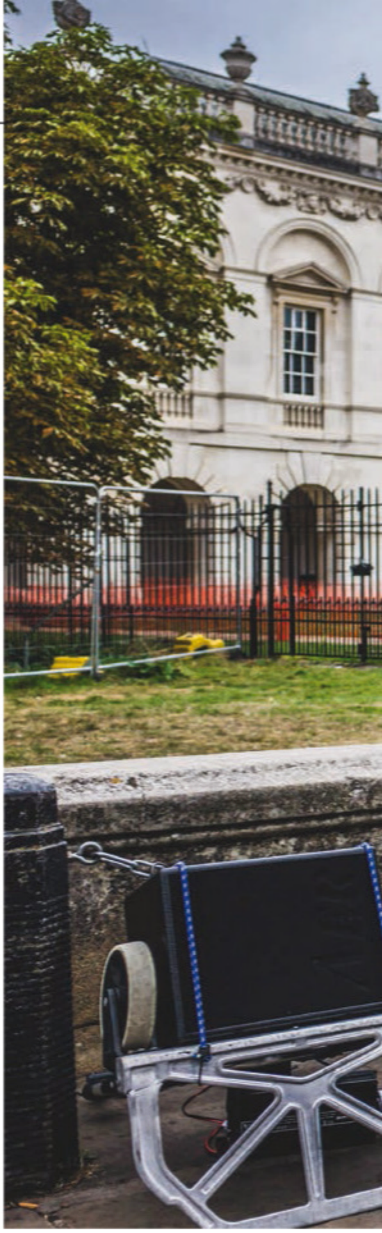
Ricoh GR IV

At a glance

£1199

- 25.7MP APS-C BSI-CMOS sensor
- 28mm-equivalent f/2.8 lens
- ISO 100-204,800 (standard)
- 4fps continuous shooting
- 3in, 1.04m-dot fixed touchscreen
- Full HD 60p video recording

Ricoh's GR III enjoyed a cult following from street and travel photographers. Seven years later, a successor has arrived, but will the GR IV be worthy of inheriting the compact camera crown? **Matty Graham** investigates



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- + True pocket-friendly dimensions
- + Excellent image quality
- + Fast start-up time
- + Discreet design
- − Fixed LCD
- − Lower resolution than rivals
- − Micro SD card storage

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Data file

Sensor	25.87MP APS-C CMOS, 23.3x17.5mm
Output size	6192x4128
Focal length mag	1.5x
Lens	18.3mm f/2.8
Shutter speeds	30sec-1/4000sec
Sensitivity	ISO 100-204800
Exposure modes	PASM, Snap Distance Priority AE
Metering	Multi, centre-weighted, spot, highlight
Exposure comp	+/-5EV in 0.3EV steps
Continuous shooting	4fps
Screen	3in, 1.04m-dot fixed touchscreen LCD
AF points	Freely positionable
Video	Full HD 60p
External mic	None
Memory card	Micro SD
Power	DB-120 rechargeable Li-ion
Battery life	Approx 250 images
Dimensions	109.4x61.1x32.7mm
Weight	262g (including battery and card)

There's a popular saying circulating on social media these days, which is 'if you know, you know'. It's a saying well-placed for Ricoh's GR system. Even in photography, there are a handful of cases where there seems to be universal understanding, and one of these is that Ricoh's GR compact cameras punch well above their weight. Lauded by a cult following of street and travel photographers, the GR III was launched seven years ago, but has remained very much in demand.

Fast-forward to 2025 and Ricoh's latest GR IV has finally broken cover. It's best described as an evolution of its predecessor rather than a drastic revolution. This shouldn't be a surprise to existing GR users as, after all, there is an element of 'if it ain't broke' to the GR range. But technology has moved on dramatically over the past seven years, so what is new in the GR IV, is there enough to justify an upgrade, and does this camera offer enough to win over street and travel photographers?

Features

To look at the GR IV at first glance, there really isn't that much change from the GR III. There's the same fixed 28mm-equivalent lens with an aperture from f/2.8 to f/16, albeit with a slightly different construction. Remember, though, that with the GRIII, Ricoh also offered the GR IIIx variant, which delivers a 40mm equivalent focal length.

One figure that's sure to jump out is the resolution. Although the GR IV utilises an all-new APS-C sensor, the resolution

WOODY MARCUS

With its unobtrusive design, the Ricoh GR IV is ideal for street photography
Ricoh GR IV, 1/2500sec at f/2.8, ISO 320

increase is incremental – up to 25.7MP from the GR III's 24MP. That's not a big jump, but it does return a max file size of 6192x4128 pixels – more than enough to create A3 prints or to crop in on frames for use on social media without overly compromising on image quality.

Internally, however, there are bigger updates. First up, while the GR III offered 3-axis IBIS, this is now upgraded to a 5-axis system. In the field, this works impressively well and will come in handy in low-light conditions, where shutter speeds will be longer.

In another internal change, the GR IV features a substantial 53GB of internal storage, a massive jump from the GR III's paltry 2GB. This is a huge quality-of-life improvement, as it means you'll always have a backup storage option, even if you forget to bring a memory card. Here, it's important to note that the new model switches to a microSD card slot instead of full-size.

This has probably been done to create space for the larger battery that's found on the GR IV, which will go some way to combating a common complaint from GR III users. Of course, while a new battery will increase capacity, there is a limit to what Ricoh can do here. The dimensions of the camera are more or less the same, so the battery is never going to be able to match the same capacity as a full-frame mirrorless camera. However, users do have the USB-C port to fall back on, where they can simply plug in a powerbank and charge on the go.

Creative imagery can be captured via the Image Control options, which is Ricoh's name for picture styles or art filters. With choices including vivid, four monotone variants, negative film and even and HDR tone selection, there is plenty to allow photographers to be creative in-camera.

Built-in lens

The lens's focal length of 18.3mm is equivalent to 28mm in full-frame terms. Like the previous generations, there is an option to employ an in-camera crop feature, which changes the effective focal length to either 35mm or 50mm, but at the expense of resolution. I find 28mm to be a decent sweet spot for this type of compact camera and would rarely use the crop feature, unless perhaps I was switching from some travel shots to more portraiture work.

The f/2.8 maximum aperture is still a huge boon, delivering rapid shutter speeds in low-light conditions (which street photographers will often have to contend with). When shooting smaller subjects, engaging the macro mode enables users to fill the frame with small subjects just 6cm away.

Shutter speeds can be slowed down via the built-in ND filter which, like the GR III, offers two stops of attenuation. On a bright sunny day, that won't affect your images drastically, but in the city, where tall buildings create shade, it can be enough to introduce blur and movement into your frame, opening up new creative options. This feature benefits hugely from the new 5-axis in-body image stabilisation (IBIS) system, which will

Focal points

While the GR IV looks much like its predecessor, plenty has been changed and upgraded

Premium quality

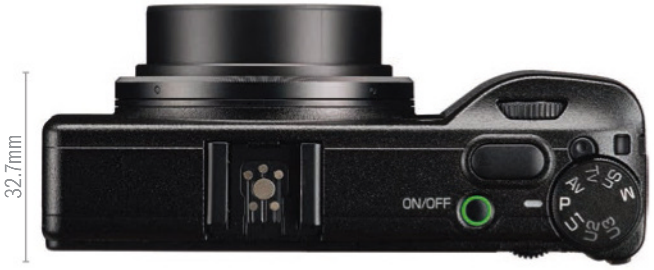
Don't get caught up in the megapixel numbers, this sensor serves up excellent image quality.

Super storage

A massive 53GB of internal storage is a game-changer and to fit that amount of backup storage in such a small body is a huge win for Ricoh.

Redesigned lens

With a seven-element, five-group construction, the updated lens keeps the 28mm focal length seen on previous GR iterations, but has been optically tweaked.

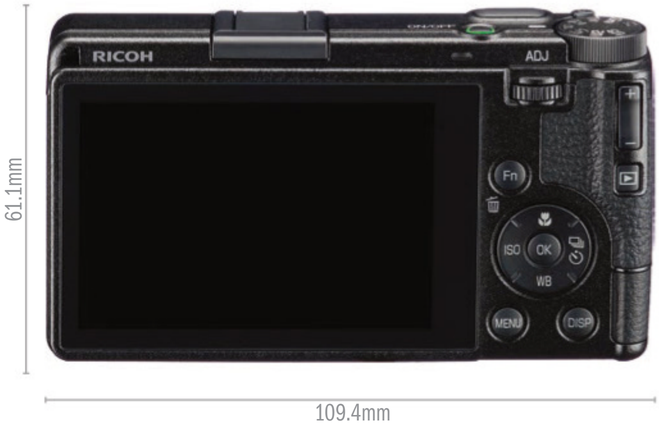


Sure and steady

Changing up from a three-axis to five-axis IBIS system enables the GR IV to offer up to six stops of shake compensation, which will come in handy when shooting in low light.

Rapid start-up

Street photography is about fleeting moments and the start-up time of the GR IV is just 0.6sec, so you shouldn't miss any frames.



enable you to handhold the camera and keep the frame free from shake while still capturing motion.

Build and handling

When it comes to handling, the GR IV is a very easy camera to pick up and use. The grip is decent, the ergonomics are excellent, and it tips the scales at just 262g. A wrist strap is supplied, but I would probably invest in a wider one for long-term comfort and security.

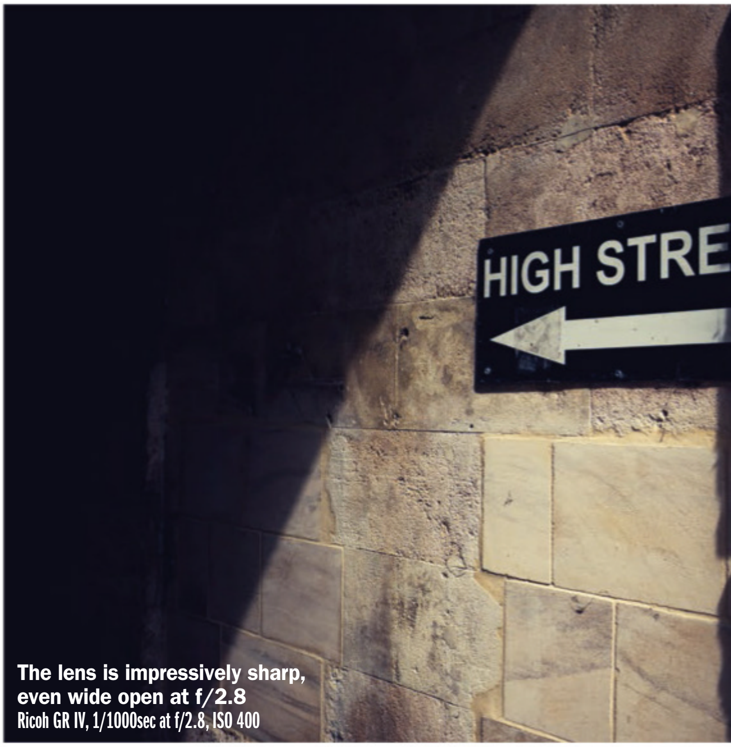
Almost all the controls are set to the right of the LCD. The shutter button is large and easy to find, so you won't be fumbling around when trying to take a photo. However, the d-pad is a lot smaller than you'd find on a typically sized mirrorless body. The exposure mode dial has a locking button to prevent accidental changes.

Two control dials at the front and back are used for changing exposure settings. There are also +/- buttons under your thumb to control exposure compensation, so this can be altered quickly on the fly. A function button on the left side of the body has a double action, enabling you to select between the micro SD card and internal memory, while also helping switch between stills and video shooting, with either a long or short press of the button.

Screen

The 3in touch-sensitive LCD feels more premium than the GR III version. It's rare these days to find cameras without a tilting or vari-angle LCD, but this is the compromise of such a small body. Personally, I would have accepted a bump in the body size to accommodate a tilting hinge, but after a few hours you retune into using a fixed LCD. Some will also bemoan the lack of an EVF, but personally, I'm happy to work with the LCD, and the screen size is generous given the small footprint of the body.

The screen displays plenty of information, and its brightness can be customised via the menu section. It also features an auto dim option to save power after a few seconds of inactivity. But best practice with this camera is to get your shot and then turn the camera off to save battery, so it's rare that the auto dim feature will kick in. Visually, the LCD is pleasant to use in different lighting conditions and when you review an image, it's easy to zoom in to check your focus is on point.



The lens is impressively sharp, even wide open at f/2.8
Ricoh GR IV, 1/1000sec at f/2.8, ISO 400

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In-camera cropping gives extra flexibility for subjects such as portraits. Ricoh GR IV, 50mm crop, 1/500sec at f/2.8, ISO 640

Autofocus

The hybrid phase/contrast-detection autofocus system has definitely benefited from some hard work by Ricoh's R&D team. It's faster and more accurate than the GR III, and this in turn gives you the confidence to rely on it. GR cameras include a snap focusing function, which can be set for different distances, but I preferred to work with single-point AF and lean on the face-detection technology when including people in my frame.

When set to macro mode, the AF takes a little bit of a hit, and on rare occasions it would hunt for focus. Manual focus on the GR IV is done by entering the macro mode and using the -/+ button to change the distance. But given how good the AF system is on the GR IV, I didn't use manual focus much at all.

With that touch-sensitive LCD, you can tap to select a focus point, which is an incredibly quick way of establishing focus. While the GR IV offers face/eye detection, there is no subject detection feature, but how important an omission is this? In my view, not so much, as this camera is a tool for street and travel photography. I don't think the ability to select subject detection for trains or animals is going to be a dealbreaker for any potential buyer.

Image quality

Images can be saved in JPEG or DNG raw file format and there's an option to record both file types at once. This is useful as if you employ an image control profile (such as black & white), the JPEG will save in this profile, while the raw file will serve as a backup copy in case you don't like the effect and wish to process the frame differently.

I'm impressed with both the overall image quality and the amount of tonal data in the DNG files. Shadows can be boosted and skies rescued in software such as Lightroom. Because the raw files are DNG rather than some type of proprietary format, there's no need to wait for Lightroom updates, unlike with other new cameras.

JPEGs straight out of camera (when the image control is set to standard) produce true, natural colours without any over-saturation. Noise is well-controlled and the GR IV has a higher ISO ceiling than its predecessor (ISO 204,800 vs 102,400). However, it's unlikely you'd push the ISO to the limit.

The fixed lens is incredibly sharp, even when at f/2.8. Because of this, I suspect many users will fall into the habit of keeping the aperture set wide open.

Verdict

Amateur Photographer
Testbench
Recommended
★★★★½
GR

THE GR IV, like the GR models before it, is a go-anywhere camera. One to pop into your pocket and take out every day. Even if you haven't used a GR camera before, you'll be able to get up and running in no time. And this is the essence of the GR IV; a camera with decent features, but not overwhelmed with things that will slow you down. In truth, this 'less is more' approach will help you live in the moment, capture fleeting scenes and focus on the art of picture-taking.

In my opinion, the GR IV is a more efficient camera than the GR III, with quicker start-up, faster autofocus, enhanced IBIS and higher resolution. Although it offers Full HD video, this is not a camera for making movies – instead, it's an excellent option for the times when you don't want to be loaded down with heavier kit. The compact, black design offers a high degree of discretion and to most people, it could well look like you're using a smartphone, when in reality you're making the most of that fine APS-C sensor.

It's rare these days to find a camera with a fixed screen, though, and while this does keep the size down, part of me would have accepted a slightly larger form factor if it had meant Ricoh adding a tilting hinge to the LCD.

FEATURES	8/10
BUILD & HANDLING	9/10
METERING	9/10
AUTOFOCUS	8/10
AWB & COLOUR	9/10
DYNAMIC RANGE	9/10
IMAGE QUALITY	9/10
VIEWFINDER/LCD	7/10

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Wandrd PRVKE 21 V4 Photography Bundle

Wandrd's latest take on its popular compact backpack introduces smart upgrades and sleek style. **Angela Nicholson** packed it full for our review

● £282 ● www.wandrd.com

Wandrd's PRVKE series of backpacks has been a popular choice for photographers seeking a modern bag with urban styling. The new PRVKE 21 V4 retains the signature roll-top silhouette and modular approach, but introduces subtle yet valuable improvements to comfort, access and layout.

For instance, the expandable roll-top now includes a zipped opening for faster access to the upper section, and the reworked shoulder straps and back panel make the bag more comfortable to wear for long treks. At 1.3kg, the pack feels robust without being too heavy, while updated styling gives it a more polished look than its predecessors.

Inside the main compartment, the included Essential Camera Cube offers enough room for a full-frame mirrorless or DSLR camera with three to four lenses, including a 70-200mm f/2.8. The enlarged side opening allows quick access, and you can unzip the main clamshell for full access.

The storage is impressively versatile. There's a dedicated laptop sleeve, an internal tablet sleeve, a discreet AirTag pocket and memory card organisers in the side flap. On the exterior, a large flat front pocket and a water bottle/tripod pocket with a strap add extra carry options, while tote-style handles help when grabbing the bag off a shelf. But they can get in the way a little of the roll-top zip.

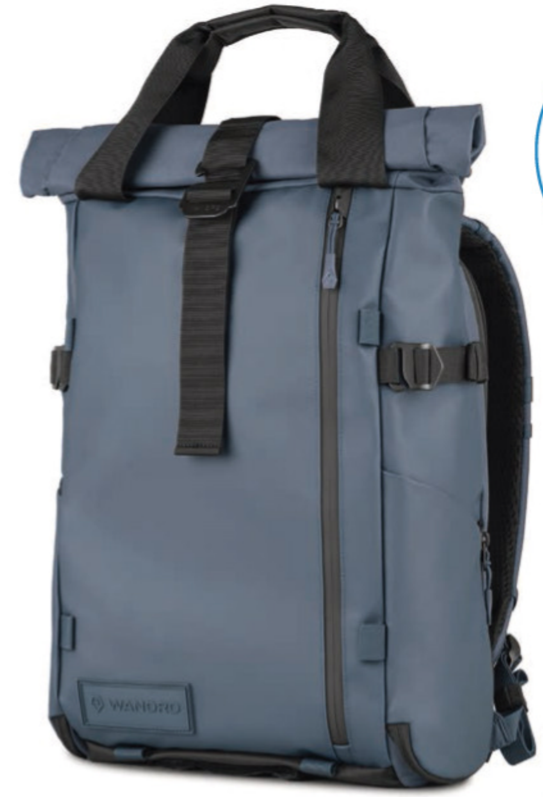
The PRVKE 21 V4 is made from lightweight yet strong P900D tarpaulin and N840D junior ballistic nylon, while reverse-coil YKK zips and DWR coatings help it stay weather-resistant. This plus the metal hooks on the accessory straps and roll-top closure add to the durable, premium feel.

On the move, the pack hugs the body securely, aided by curved shoulder straps and a flexible sternum strap. There's no waist-belt included, but you can add one for £30. The backpack is stylish enough for city wear, while also proving tough and capable for travel or light hikes.

Verdict

The Wandrd PRVKE 21 V4 successfully refines an already good design. Its excellent access, solid protection and thoughtful features make it one of the best daypacks available for photographers who want to carry a modest amount of kit in style. The included Essential Camera Cube and straps offer good value, while the option to use the bag with or without the cube adds extra versatility.

ALL PRICES ARE APPROXIMATE STREET PRICES



Easy access
Top, side and rear openings make gear easy to grab on the go.

Weather-resistant
PVC-coated tarpaulin and DWR-treated zips shrug off rain and dirt.

Modular design
Includes Essential Camera Cube and accessory straps.

Amateur Photographer Testbench GOLD ★★★★★

Secure storage
Hidden pockets for AirTags, passports and valuables.

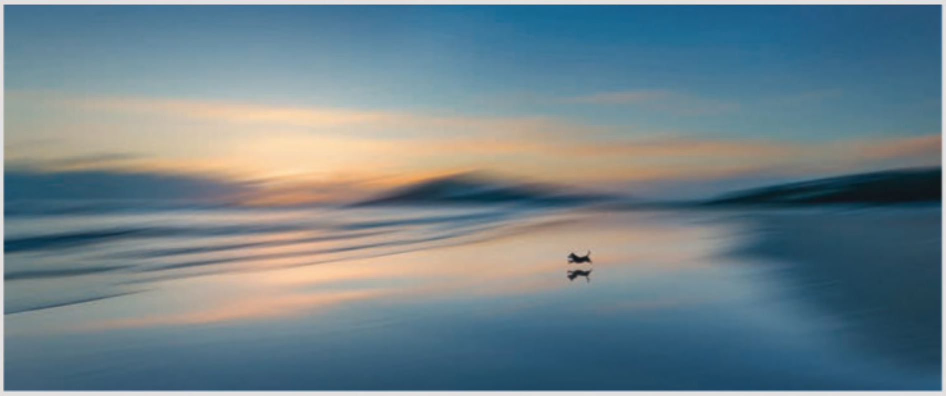
Colour options
Available in eight colours including (my favourite) Rhone burgundy.

At a glance

- 21-25L volume
- Essential Camera Cube included
- Durable tarpaulin and ballistic nylon construction
- Laptop and tablet sleeves

PRO OR ESSENTIAL?

Wandrd offers the PRVKE 21 V4 by itself for £207, and in two bundles. The Photography Bundle reviewed here includes the Essential Camera Cube and straps, ideal for most users. For those with bulkier gear, the Pro Photography Bundle (£313) swaps in a larger Pro Camera Cube (right), offering more room for longer lenses or extra accessories.



CLOCKWISE FROM TOP LEFT: © COLIN GRIFFITHS; © ILENA FASCI; © TIM BURGESS

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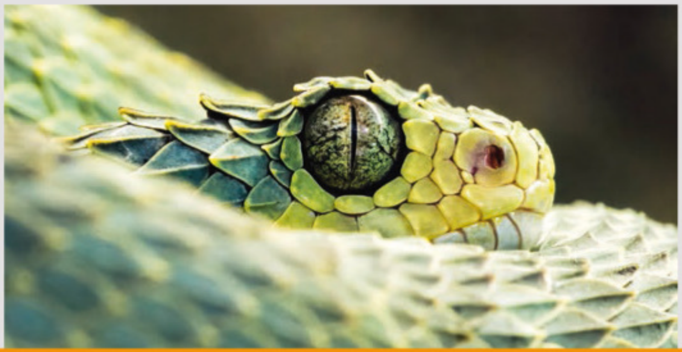

BOTTOM ROW, LEFT TO RIGHT: © ROY EGLOFF; © NEIL GRIEVE OF TRURO CAMERA CLUB; © ASHLEY FOUNTAIN

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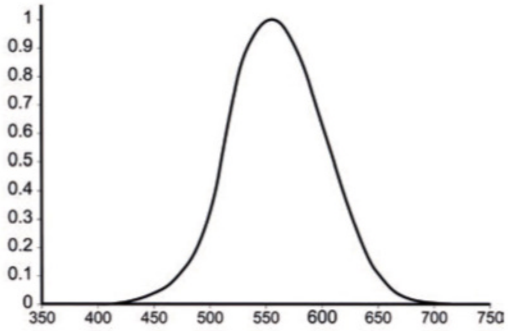
Professor Newman on...

Perception

More about the complexity of the human visual response, and what it means for image-making



The luminous efficiency function for normal bright light. Since the retina's light receptors are adaptive, this changes with the level of light

In this article I'll continue with the general theme of colour science that has guided my past few episodes, this time taking a deeper look at the difference between physical and perceptual concepts of colour. This is complicated by the fact that there are two different meanings of the word 'perceptual'. The first is a physical scientist's view of what 'perceptual' might mean, based on the capabilities of the human vision system with respects to capturing different wavelengths. In this view, which is the basis of the 1931 CIE colour matching model discussed in the earlier articles, human vision is defined in terms of the wavebands within the electromagnetic spectrum to which it is sensitive.

The data to support this science was obtained using matching experiments, whereby an observer is asked to adjust two light sources until some kind of equality (either brightness or colour) is obtained. It was in this way that the luminous efficiency function (LEF), measuring the eye's responsiveness to different wavelengths of light, was determined. Having established that it is most responsive to a wavelength of 550 nanometres, subjects were asked to adjust the strength of other wavelengths until they matched. The additional brightness required indicated how much less responsive the eye was to that wavelength. The result is shown in the illustration.

Units for the strength of light which took the LEF into account were said to be 'perceptual'. In the physical world, luminous power is measured in Watts, or energy emitted per second. In the perceptual world, which takes into account how good humans are seeing at each wavelength, the corresponding unit is the lumen. Lightbulbs used to be labelled in Watts, but most of the energy came out in wavelengths invisible to humans. Now they are labelled in lumens, describing how bright the bulb appears.

However, this very physical view of 'perceptual' is rather simplified. For a start, the eye's light receptors do not react to light in a straightforward way. Since the original colour models were developed, it has become possible to measure the outputs from the eye's optical receptors, and to understand in some detail the complex electrochemistry involved. Their response is not at all similar to the simple linear behaviour of a silicon photodiode, or even to that of film. In addition, the eye's receptors are adaptive in several different ways, with each adaptation having different operation times.

Moreover, all we have talked about so far is the response characteristics of sensors. The image processing that occurs in the visual cortex of the brain adds complexity, including another layer of adaptability. One major example of this is that within a wide range of lighting conditions, white appears to be relatively constant. It is for this reason that it is necessary to correct images for white balance when processing them. The brain will adapt its perception of a scene to the lighting conditions, and the image processing chain used in photography has to do the same thing for the final image to be convincing.

Our 'colour science' is a convenient mathematical approximation to the way that human perception works. The original CIE 1931 linear model was enhanced in several stages to more accurately model perception, but even so, it is not entirely accurate. It is for this reason that even when we get the whites 'right', very often the resulting image lacks the tonal atmosphere that we might perceive from the original scene. It the end, 'correct' colour rendition is a vain hope, and we need to apply our own creative vision in processing to achieve the desired artistic effect.

Bob Newman is currently Professor of Computer Science at the University of Wolverhampton. He has been working with the design and development of high-technology equipment for 35 years and two of his products have won innovation awards. Bob is also a camera nut and a keen amateur photographer

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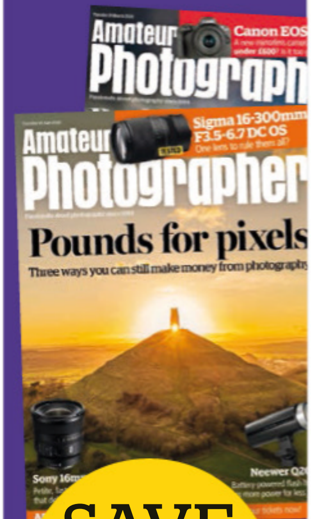

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High impact

Kellie French is known for her fearless use of colour and concept-driven images. With work that leaps off the page, presentation matters, and that's why she turns to Bob Books. We share how she created a polished photo book of her work

In the world of editorial and commercial photography, first impressions are everything. For London-based photographer Kellie French – whose bold, graphic images appear in *The Guardian, Financial Times* and campaigns for brands such as Unilever and John Lewis – a printed portfolio isn't just a calling card, it's a creative statement. 'Concept is king,' she says, and that philosophy extends to how her work is presented. With Bob Books, Kellie found a platform that matched her vision: intuitive software, precise colour reproduction, and a lay-flat, matte-finish format that lets her images speak without interruption.

A lot of research

For Kellie, as a professional photographer who regularly works for national magazines, keeping her portfolio current is essential. 'I update it at least once a year to ensure my book reflects the latest and strongest work,' she says. Traditionally, photographers relied on leather-bound folios with acetate sleeves – a beautiful but expensive option. 'After exploring various photo book companies, I settled on Bob Books and they've exceeded my expectations in terms of print quality, colour accuracy, turnaround time and overall value.'

Kellie's current portfolio is a large landscape, lay-flat hardcover book with 30 pages, printed on matte photographic paper. 'Colour reproduction is critical for me,' she emphasises. 'My images use a lot of bright, saturated tones. I think the matte finish enhances the colours while preventing distracting glare.' The lay-flat binding also ensures that images printed across a double-page spread remain undistorted and therefore have more impact.

Intuitive

Design and layout matter immensely in a photographer's folio. Commissioners need to see not just great photography but solid visual decision-making. 'My work is bold and graphic,' Kellie explains, 'so I opted for a strong layout – full-bleed images paired thoughtfully across each double-page spread. The Bob Books software is incredibly intuitive: I bypassed the templates and built my layout from scratch with complete creative control.'

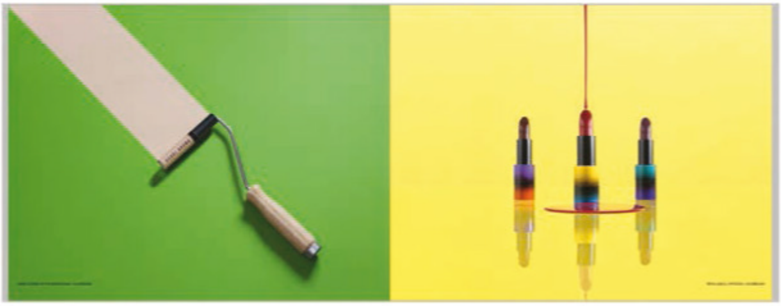
What were Kellie's thoughts when the finished book arrived? 'I was genuinely impressed. The thick, hard cover and premium paper gave it a durable, high-end feel. Since then, this portfolio has travelled extensively, visiting advertising agencies, design studios, production companies and magazine editors across London – and it's held up very well. It's now been a year and I think it might be time to create a new one. The quality and flexibility that Bob Books offers makes it an easy choice for the next edition.' AP

Playful approach: Kellie's work is funny and engaging

© KELLIE FRENCH

Bob Books exceeded Kellie's expectations in terms of print quality and turnaround

When creating her book, colour reproduction was of vital importance for Kellie



The matte finish of the pages enhances the bright, saturated tones in the images

ALL IMAGES IN THESE THREE BOOK SPREADS © KELLIE FRENCH

Kellie French

Kellie French is a London-based photographer and creative director. En route to finding her voice as a photographer, Kellie had a successful career in advertising. Working at agencies including M&C Saatchi, Ogilvy, Channel 4 and AMV BBDO gave her a passion for concept creation. Kellie currently photographs for a weekly column in *The Guardian Saturday Magazine* and recent clients include *The Financial Times, The Guardian, The Telegraph, The Observer*, Unilever, John Lewis, Coal Drops Yard and the BBC. See more of her work at **www.kelliefrench.com; @kelliefrenchstudio**

ABOUT BOB BOOKS

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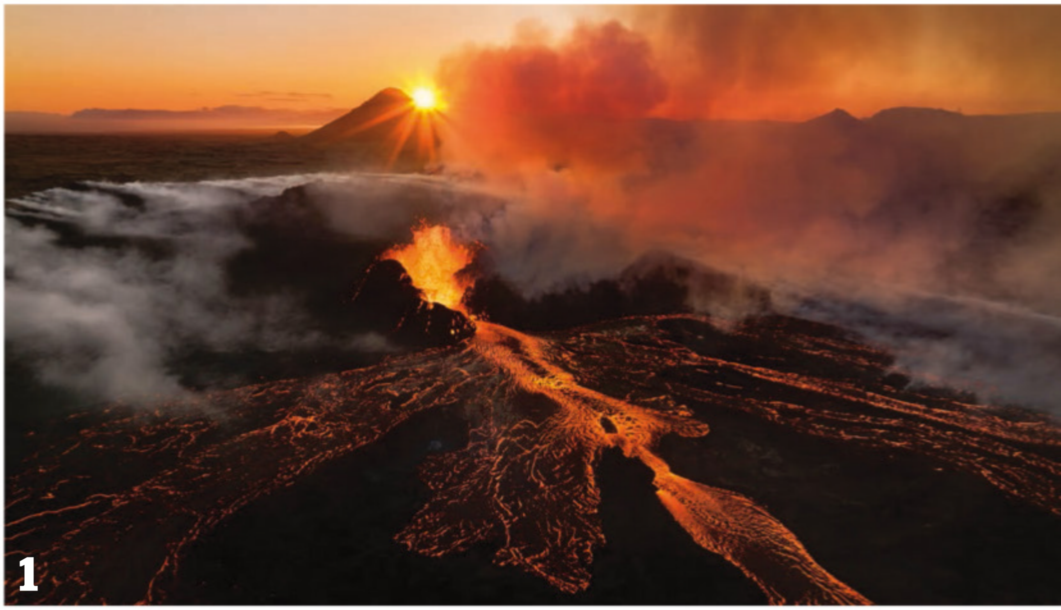
Amateur Photographer of the Year

Here are the top ten images uploaded to Photocrowd from Round Four, Landscapes, with comments by the AP team and our guest judge

Round Four **Landscapes**

Landscape can be everything from an epic, breathtaking scene to a tiny, abstract detail in a rock; it can be a long exposure that strips back a composition to its basic elements; and it can be something that allows us to see the world anew. Light is almost everything when it comes to landscapes, and it's being out in that light, often while nobody else is around, that is such a huge part of its appeal. It regularly tops the charts of favourite genres among amateur photographers, so it's not surprising that this round is always of such a high standard.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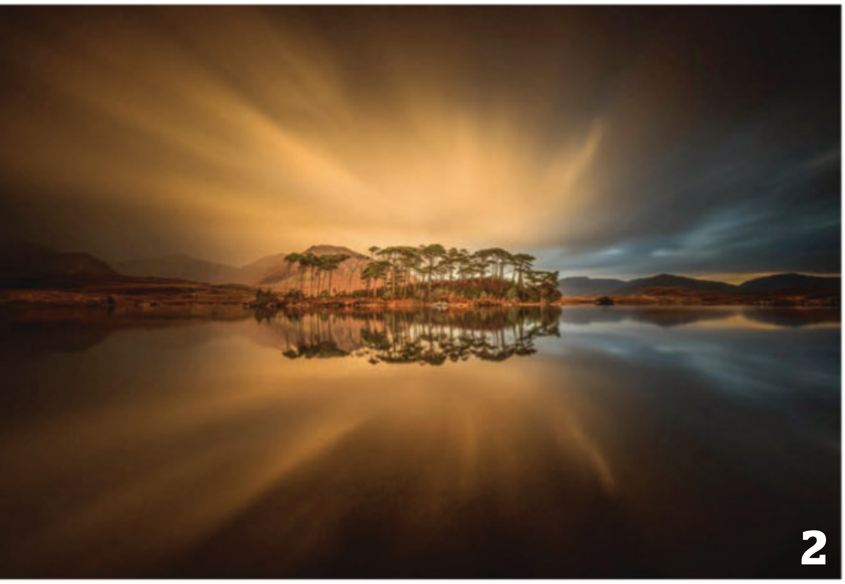
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1 Matteo Strassera, Italy
New day, new land 100pts

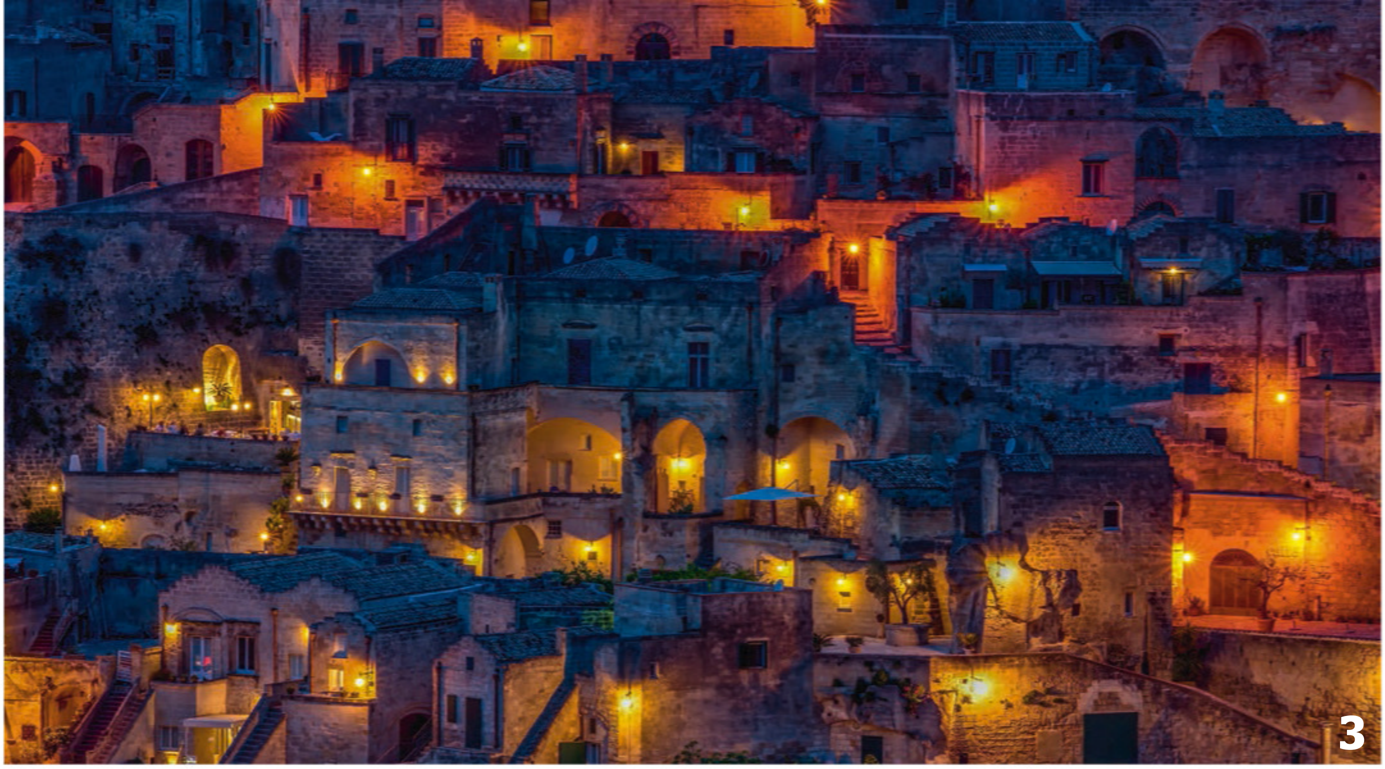
DJI Mavic 3, 24mm-equivalent, 1/50sec at f/8, ISO 100

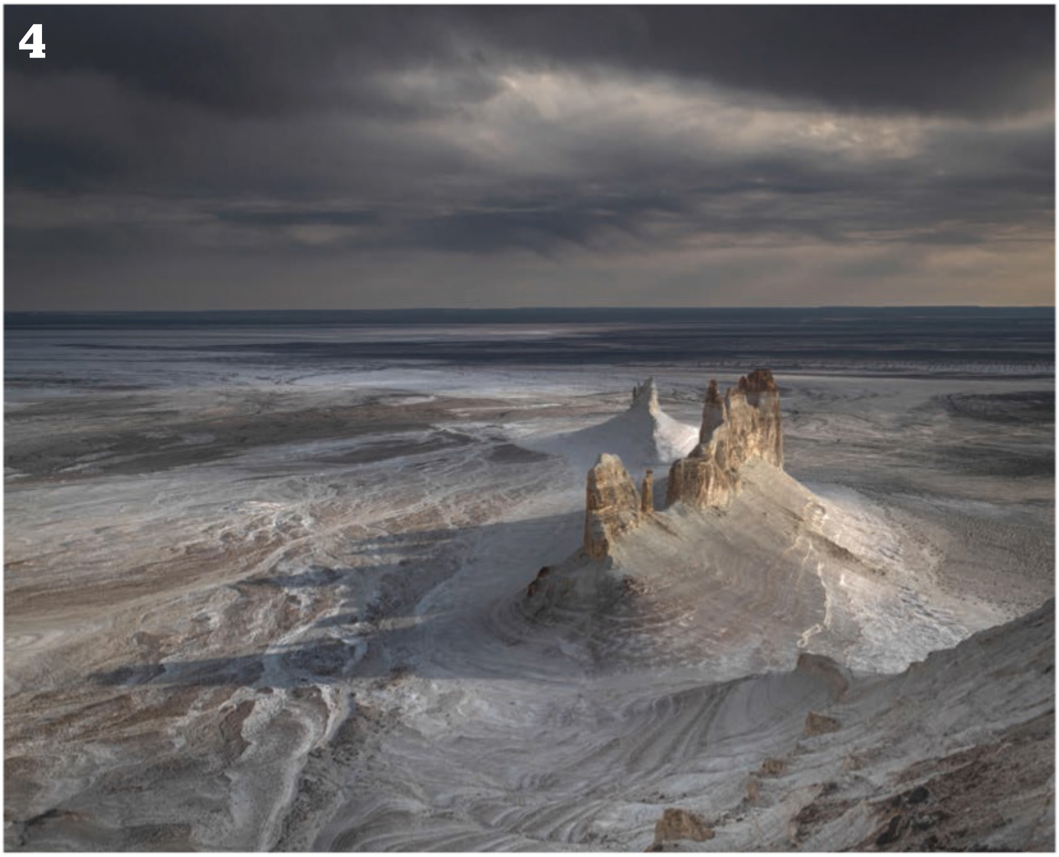
A truly epic scene that leaves the viewer open-mouthed at the power of nature. Matteos was out at sunrise to photograph fissures opening up during the eruption at Litli-Hrutur in Iceland. Despite the extraordinary scene, he has composed with control, allowing the sun to peek out from behind the volcano and the lava to flow in a diagonal out of the frame. The oranges and blacks have been managed extremely well, with no blocky areas and no blown highlights. He has conveyed the extraordinary nature of the moment with the greatest skill.

2 Ryszard Lomnicki, Ireland
Pine Island, Connemara 90pts

Sony A7R Mark III, 12-24mm, 120sec at f/11, ISO 100, Haida Red-Diamond ND3.0 and GND0.9 filters

Ryszard has made great use of his ND filters and a long exposure to create an explosion of illuminated cloud behind the ridiculously photogenic stand of pine trees. The muted colours are gorgeous. It's a beautifully balanced composition, and the area of blue to the right completes the scene.





3 Colin Griffiths, Sassi di Matera 80pts

Nikon D800, 70-200mm, ISO 100

Photographing flat on to a scene isn't something that would usually be recommended in a landscape image, but here Colin has made a potentially two-dimensional image burst with depth, thanks to waiting until that period of crossover light where the opposing tones of natural and artificial illumination balance so beautifully. Our eyes can follow the structure of the houses that have been dug into the rock, and we can imagine the lives of the people who work and inhabit these fascinating buildings. The exposure has been well handled, with none of the streetlights blowing and plenty of detail in the shadow areas. A picture that's full of atmosphere and makes me want to jump on a plane to this fascinating place.

4 John Seager, UK Cast adrift 70pts

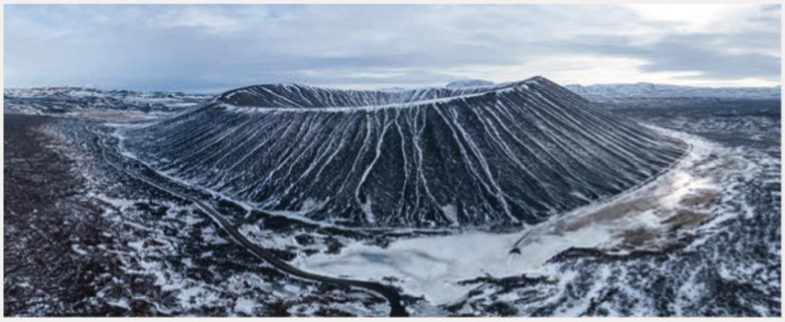
Canon EOS R5, 24-105mm at 32mm, 1/320sec at f/11, ISO 100

Guest judge Quintin Lake says:

'In landscape photography, I seek images that reveal something I haven't seen before – photographs that do more than please the eye, but invite me to return and look again. This image does exactly that. At first glance, it offers beauty; with time, it reveals complexity and nuance. Its emotional weight is supported by meticulous technical choices: a composition that feels both balanced and dynamic, an understanding of light that shapes depth and texture, and a refined tonality that evokes the painterly tradition. The sky, heavy yet luminous, captures that fleeting moment after a storm when the world feels both unsettled and renewed. This interplay between drama and stillness creates a mood that resonates beyond the frame. Ultimately, this is an image I'm drawn to linger over – a photograph that sparks curiosity, invites reflection, and rewards the viewer with something new each time.'

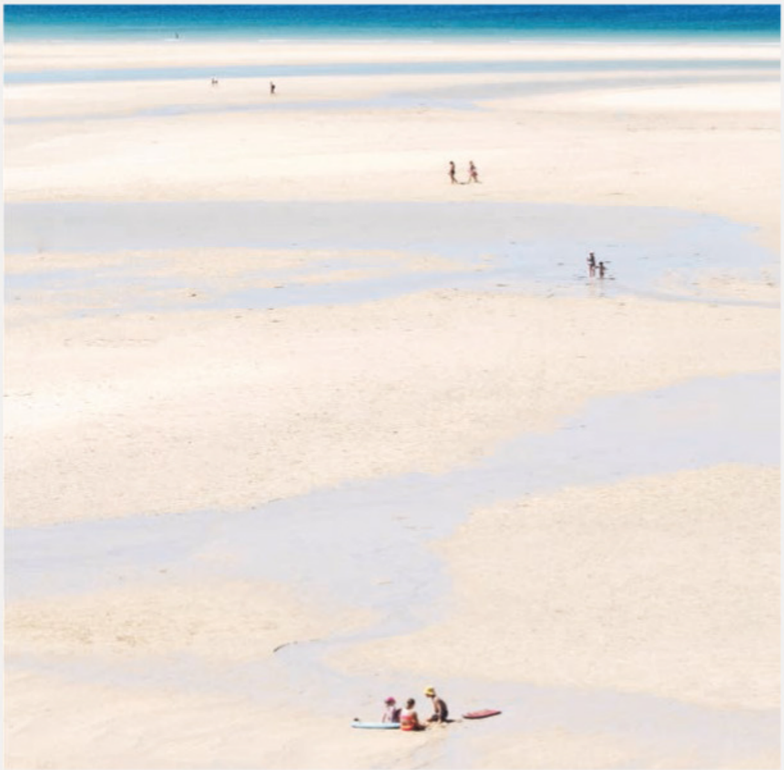
Best of the clubs

Each round, we shine a spotlight on a selection of excellent entries from the many camera clubs that enter APOY



Mike Morley, Harrogate Photographic Society
Hverfjall volcanic crater, Iceland
DJI Mini 3 Pro, 24mm-equiv, 1/2500sec at f/1.7, ISO 100

A breathtaking image of this volcano, which emphasises its other-worldly location. It's full of atmosphere, and the subzero temperatures are obvious!

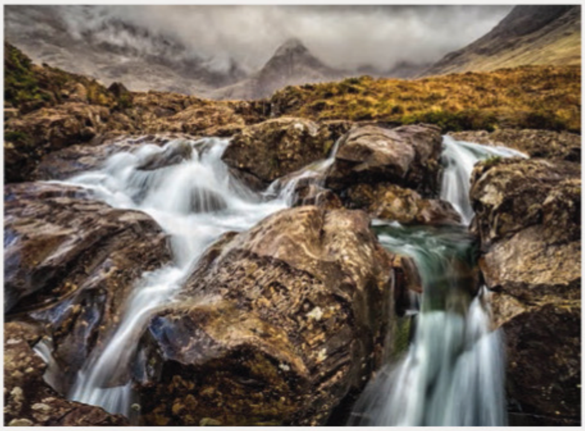


Wendy Mountford, Plymouth Camera Club
The start of the holiday
Fujifilm X-T3, 18-135mm at 83mm, 1/500sec at f/11, ISO 500

A Lowry-esque scene where the whole is much more than the sum of its parts – the empty areas, which give scale, are as important as the areas occupied by the stick-figure people.

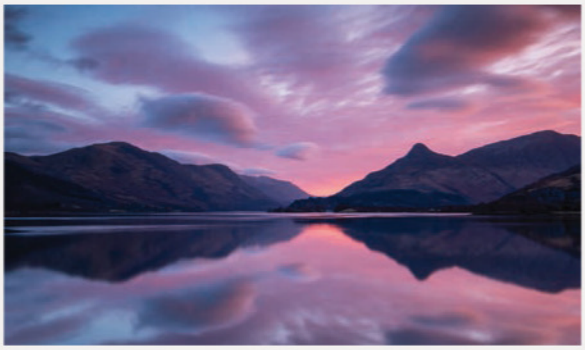
CAMERA CLUBS LEADERS

1	Plymouth Camera Club	240
2	London: Hampstead Photographic Society	155
3	Bristol Photographic Society	125
4	Mid-Somerset Camera Club	120
5	Launceston Camera Club	90



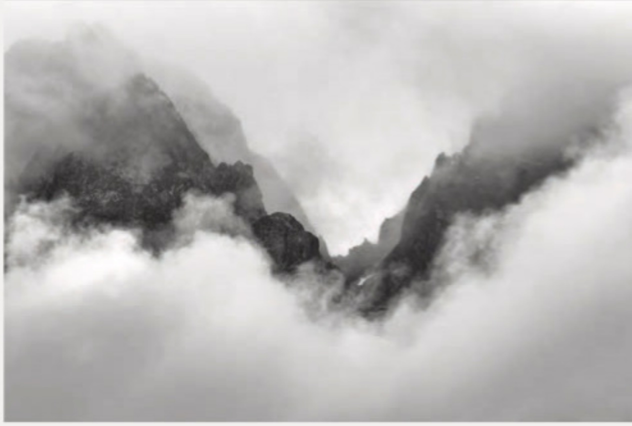
Janet Miles, Mid-Somerset Camera Club
Fairy Pools, Isle of Skye
Olympus E-M1 Mark II, 12-100mm at 12mm, 24sec at f/10, ISO 64

This super-wide interpretation of the famed Fairy Pools brings energy to an already atmospheric scene. The low viewpoint enhances the textures and tones of the rocks.



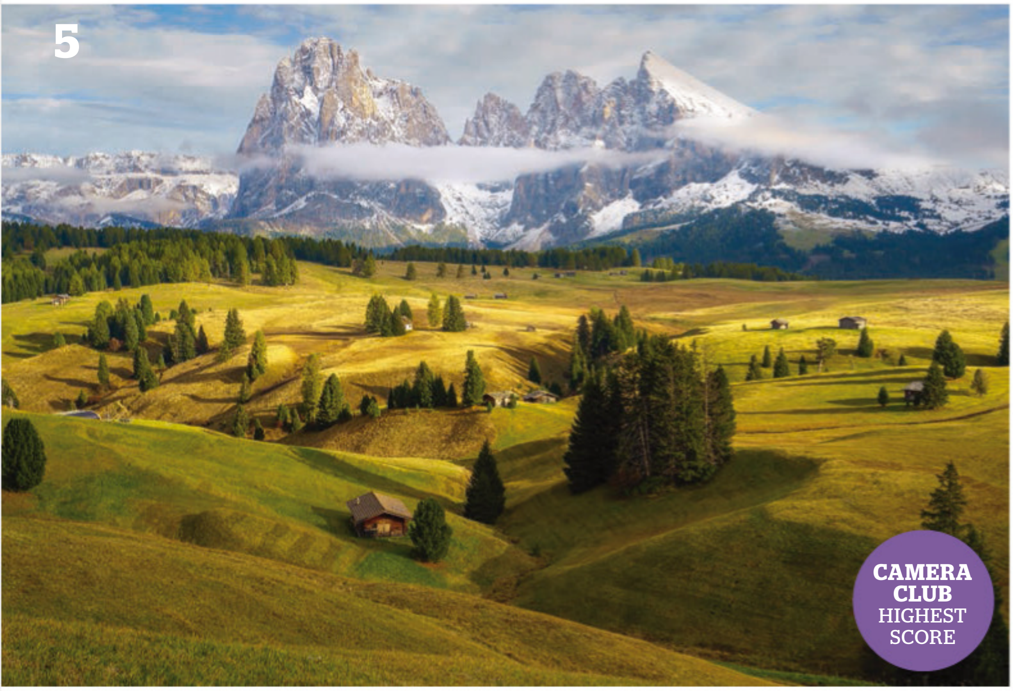
Mark Constable, Derby City Photographic Club Sunrise reflection, Loch Leven
Nikon D850, 24-70mm at 32mm, 25sec at f/16, ISO 64

Simply gorgeous colours and immaculate reflections, with excellent and appropriate use of a long exposure. Definitely one to print large, frame and hang on the wall.



Lynn Pascoe, Truro Camera Club
Clouds and mountains
Sony A1, 24-105mm at 105mm, 1/250sec at f/8, ISO 100

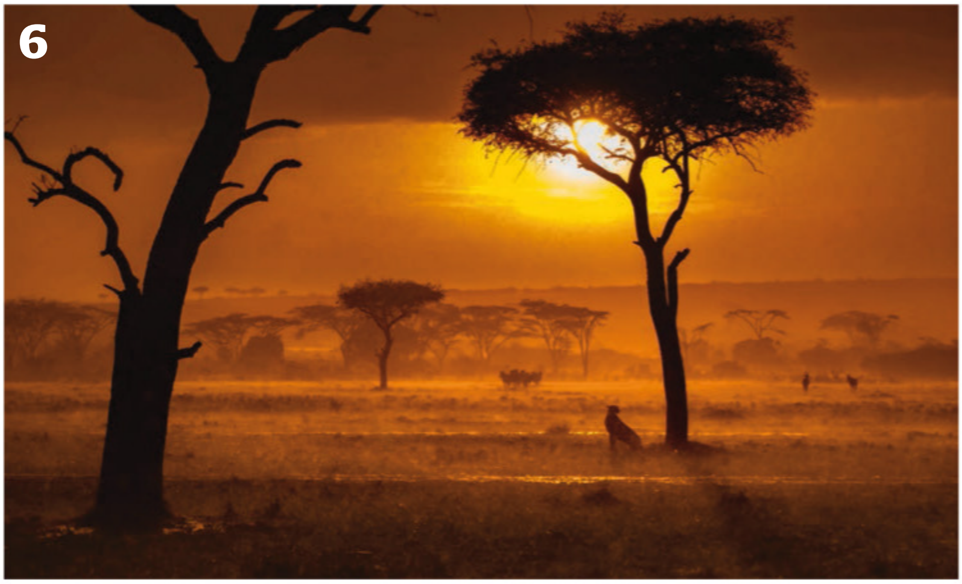
A great example of a thoughtful black & white conversion, with the short telephoto allowing the compressed layers of cloud and mountains to recede into the distance.



5 Tim Burgess, UK Alpine pasture, Alpe di Siusi 60pts

Sony A7R Mark IV, 24-105mm at 37mm, 1/25sec at f/16, ISO 80

Another image that transports the viewer to the scene – this time a magical Alpine pasture in Italy's Dolomites. Tim has done a great job of capturing the rolling folds of the plateau – allowing our eye to meander among the trees and farm buildings – before it comes to an abrupt halt and is taken over by the astonishingly majestic mountain in the background. Waiting for the balance of mist and raking light has paid dividends and brought depth to the landscape.



6 Bircan Harper, UK Perfect storm 50pts

Nikon Z9, 100-400mm at 100mm, 1/1600sec at f/4.5, ISO 640

Here we have something of a landscape-wildlife hybrid, where the sleek and instantly recognisable silhouette of a cheetah punctuates the composition. Without her, it would have been a pleasing sunset, but her inclusion elevates the shot into something special, giving it context and life. Placing her on the intersecting thirds anchors the composition and means that our attention goes straight to her, rather than the bright glow of the setting sun.

Winning kit from Camera Centre UK

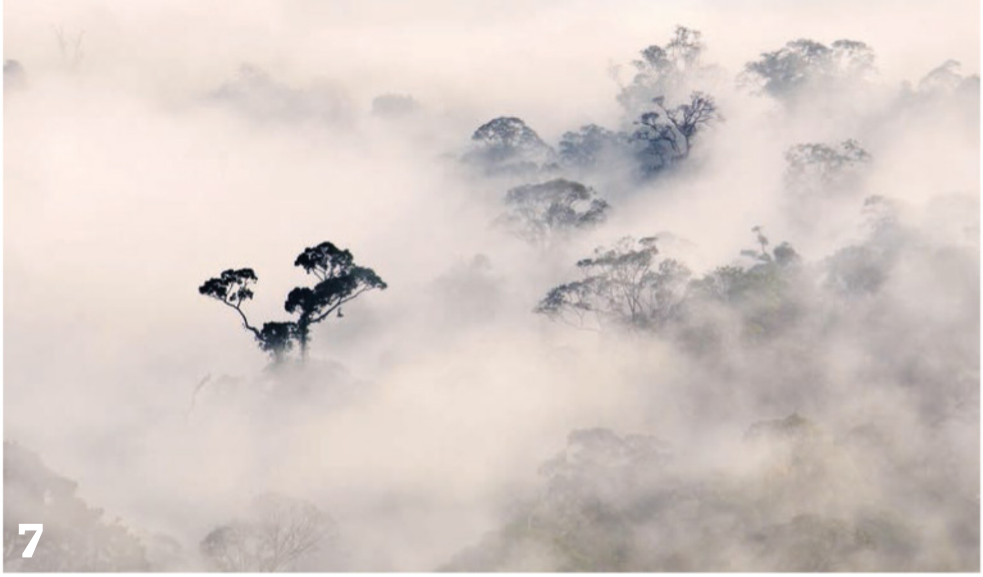
What gear did our top ten photographers use?

In fourth place, John Seager used a Canon RF24-105mm F4-7.1 IS STM lens for his image. This lens is sold both as a kit and a standalone, and is small and light, with five stops of shake compensation, a customisable control ring, and a fast and very quiet autofocus system. When reviewed in AP it received 4.5 stars, and was praised for JPEGs straight from the camera being 'corrected so well that they are effectively aberration-free.' This versatile lens can be purchased at Camera Centre UK for £399.

In fifth place, Tim Burgess shot using a Sony A7R IV. This camera features a 61MP full-frame CMOS sensor, ISO 100-32,000 (expandable to ISO 50-102,400), 10fps continuous shooting and 5-axis in-body stabilisation. AP's review stated, 'The fine detail it resolves in its files is astonishing and so is the performance at high ISO.' The IVa version of this camera can be purchased at Camera Centre UK for £2,249.

In tenth spot, Rachel Riley shot using a Sigma 150-600mm F5-6.3 C Contemporary DG OS HSM. With its versatile zoom range, it features a dust- and splash-resistant mount, as well as a special water- and oil-repellent coating on the front element. It is constructed with 20 elements in 14 groups. This excellent lens can be found at Camera Centre UK for £894.

To see the full range, visit www.cameracentreuk.com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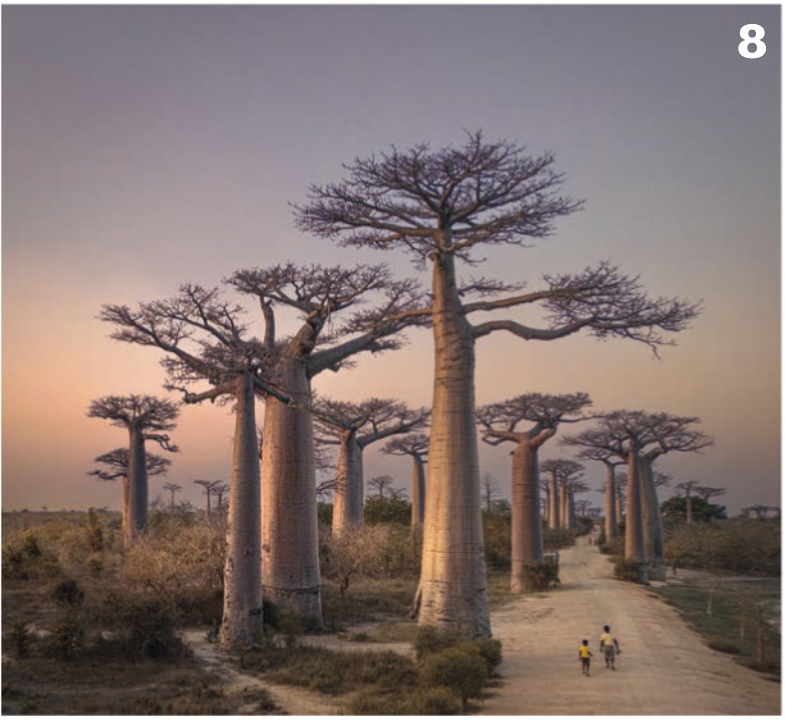
7 Steve Taylor, UK Forest giant, Borneo 45pts

Canon EOS 5D Mark III, 300mm, 1/400sec at f/14, ISO 320

There's something of the Japanese ink painting about this exquisite photograph – the minimal composition, the subtle greys and the wash of paler hues. The blue-black of the conversion also enhances the overall effect extremely well. Steve placed the darkest of the tree silhouettes perfectly, and has retained just enough – and not too much – detail elsewhere. A test of restraint that he has passed with flying colours!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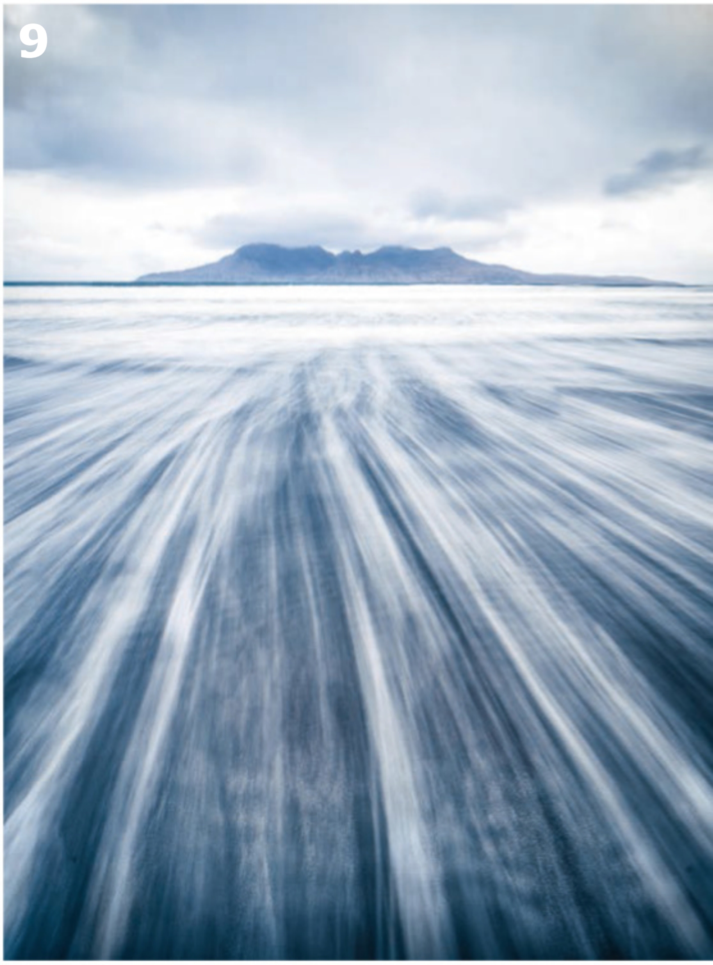
8 John Seager, UK Baobab Road 0pts

DJI Mini 3, 24mm-equivalent, 1/400sec at f/1.7, ISO 100

Many photographs have been taken of this avenue of baobab trees in Madagascar, but John's version, shot with a drone, gives a slightly different perspective, where the elevated viewpoint serves to emphasise the scale of the trees against that of the two figures. The evening light is simply stunning, and brings the trees to life with a sharpness that makes them almost jump out of the frame. This side light also means that each trunk is separated from its neighbour; without it, they would meld into one and lose much of their clarity. An image that is full of warmth and serenity.


9

9 Mark Hetherington, UK All roads lead to Rum 35pts

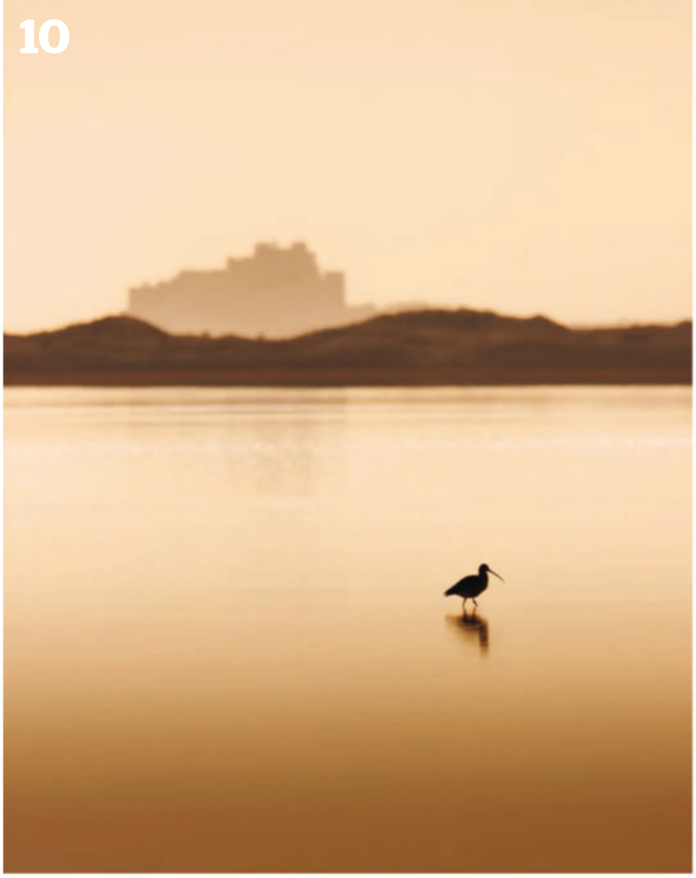
Sony A7 Mark I, 16-35mm at 17mm, 5sec at f/11, ISO 100

Mark's image is almost dizzying in its perspective, with the ultra-wide focal length emphasising the sensation of rushing water leading to the distant island of Rum. The five-second shutter speed is long enough to create just the right effect of movement, while retaining a certain amount of detail in the water. Any longer and the effect would have been too milky and all that energy would have been lost. The silvery-blues are just the right choice when it comes to processing, reflecting the monotones that are a feature of the Scottish weather at times!

10 Rachel Riley, UK Curlew and castle 30pts

Canon EOS 90D, 150-600mm at 450mm, 1/1600sec at f/7.1, ISO 100

In a similar vein (although an entirely different location) to the sixth-placed image in this top ten, here we have another shot that is part landscape, part wildlife. What is so clever about it is that the castle in the background is thrown out of focus, but that doesn't make it any less of a landscape. The focus on the foreground curlew is spot on, as is the beautifully simple composition and the sepia-toned processing, which gives the image a timeless feel. Very well executed indeed.



ROUND FOUR WINNER, YOUNG APOY

Hary Hammad, Pakistan
The orange landscape 100pts

Unknown

Hary has given this image a very appropriate title – with the warm colours of the autumnal trees that make up so much of the frame complemented beautifully by the orange sky in the background. This might have been any other drone shot if it weren't for the low-lying cloud that bisects the top part of the frame. Its softness provides a pleasing contrast, as does its silver-grey colour – which matches the grey of the tarmacked road perfectly. It's a simple composition, but one that has been very well seen, and the overall result is memorable indeed.

The 2025 leaderboards

The leaderboard hasn't changed a great deal since the previous round, but for one significant addition – round winner Matteo Strassera, who jumps into joint second place, thanks to his epic volcano-scape. In Young APOY, Hary Hammad has leapfrogged his way to the top of the leaderboard, having not even featured in the top ten last month, which just goes to show how quickly things can change. No doubt they will change again as the competition continues, which is all part of the enjoyment!

APOY

1	Erika Howard	155
2=	Azim Khan Ronnie	120
2=	Lynn Fraser	120
2=	Matteo Strassera	120
5	Bircan Harper	110
6=	John Seager	100
6=	Maung Htet	100
6=	Michael Woodward	100
6=	Philip Tomlinson	100
10=	Colin Griffiths	90
10=	Kamilla Szava-Oberndorfer	90
10=	Michele Marini	90
10=	Peter Saphier	90
10=	Ryszard Lomnicki	90

YOUNG APOY

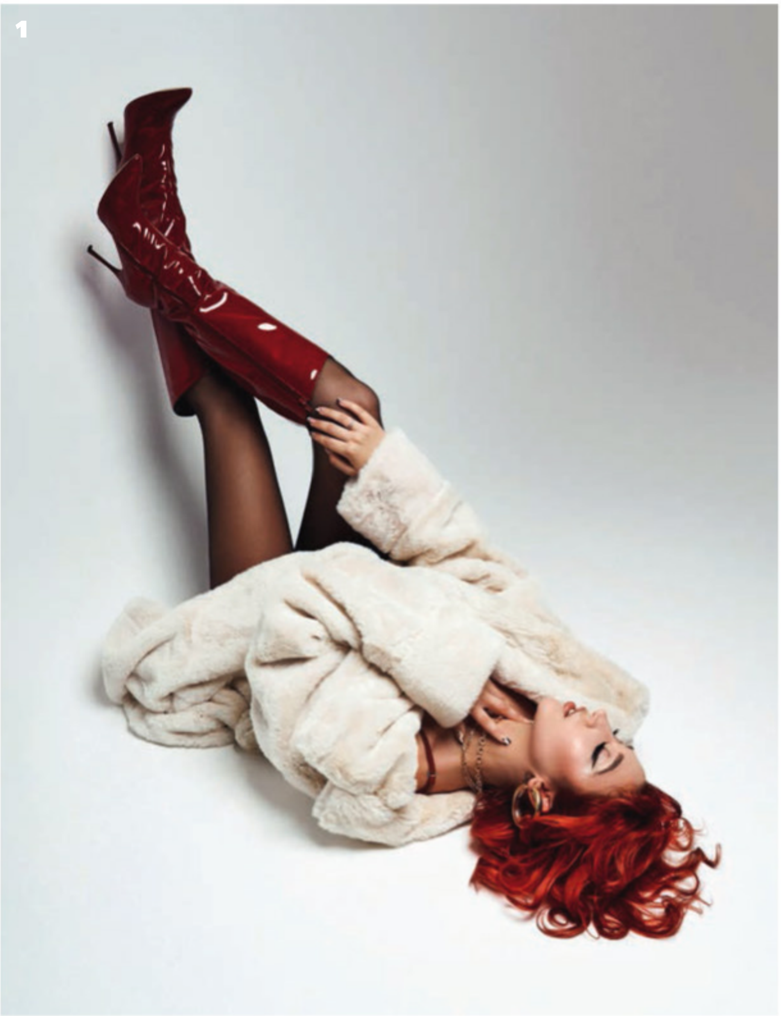
1	Hary Hammad	170
2	Matteo Botta	150
3	Ben Hancock-Smith	145
4=	Jack Cavanagh	100
4=	Jake Randazzo	100
4=	Lucy Monckton	100
4=	Valentin	100
4=	Youssef Ahmed	100
9=	Alec Stein	90
9=	Jasmine Kirk	90
9=	Joseph Mayhew	90

To see more images from APOY Round Four and Young APOY, visit **amateurphotographer.com/APOY**

Reader Portfolio

Spotlight on readers' excellent images and how they captured them

1



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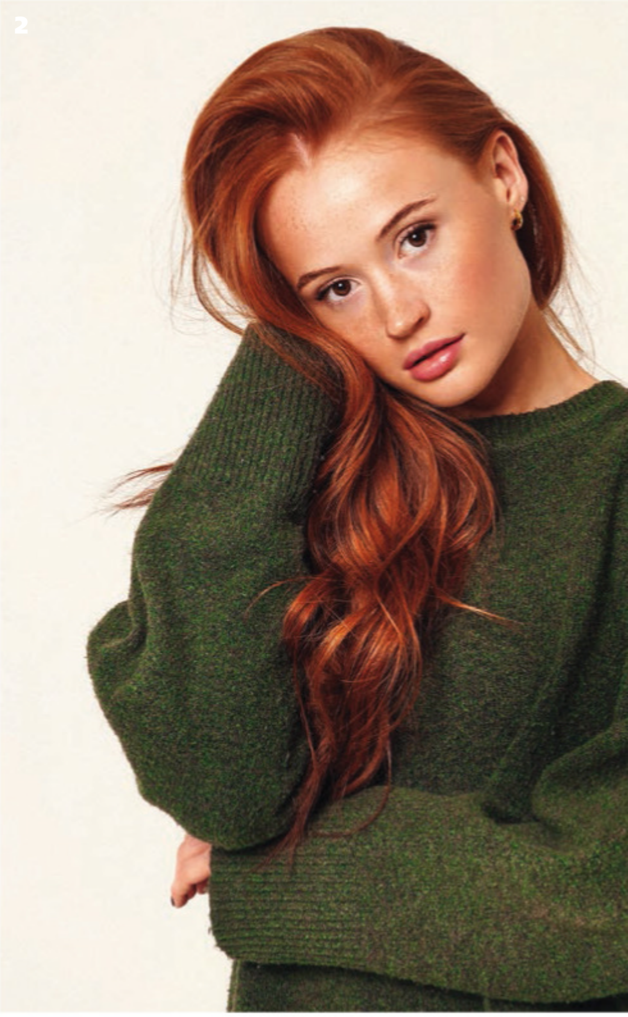


Daria Fomkina, Birmingham, UK

About Daria
Fashion and portrait photography are Daria's main interests. See more on Instagram @daria_fomkina_photo

How did you get into photography?
I got into photography during my maternity leave. It began as a hobby and a way to express myself. Over time, it became a powerful tool for self-development and helped me build a more meaningful, fulfilling life. I'm not a professional photographer yet, but I'm passionate about what I do, and my goal is eventually to specialise in photographing celebrities and inspiring individuals.

What do you love about photography?
Photography started as a hobby during my maternity leave, but it quickly became something much deeper. It's my way of connecting with others, expressing myself, and growing as a person.

Favourite subjects
My favourite photographic subjects are people. I love capturing raw emotion, inner beauty, and moments that feel honest and unfiltered. There's something powerful about helping someone see themselves differently through my lens. I'm drawn to portraiture not just for aesthetics, but for connection. Each photo is a small story, a shared experience.

1 Mob wife shoot in the studio. We went all glam, fur, and fire-red boots. We captured the drama, the power, and the unapologetic attitude.
Sony A7C, 24-105mm, 1/125sec at f/8, ISO 100

Where do you find inspiration?
I find a lot of inspiration through social media and music videos. I love how visually planned music videos are – every shot is thought through, from the setting and lighting to the mood and styling. There's so much creativity packed into just a few minutes, and I find it fascinating how each video tells a story in its own unique way. The different settings, tones, and aesthetics always give me new ideas to experiment with in my own work.

What was your first camera?
Nikon D3100.

ai amazinginternet
AWARD-WINNING WEBSITES

Reader Portfolio winners receive a one-year subscription to a **Gold Portfolio Series website** worth £300. UK domain name included.

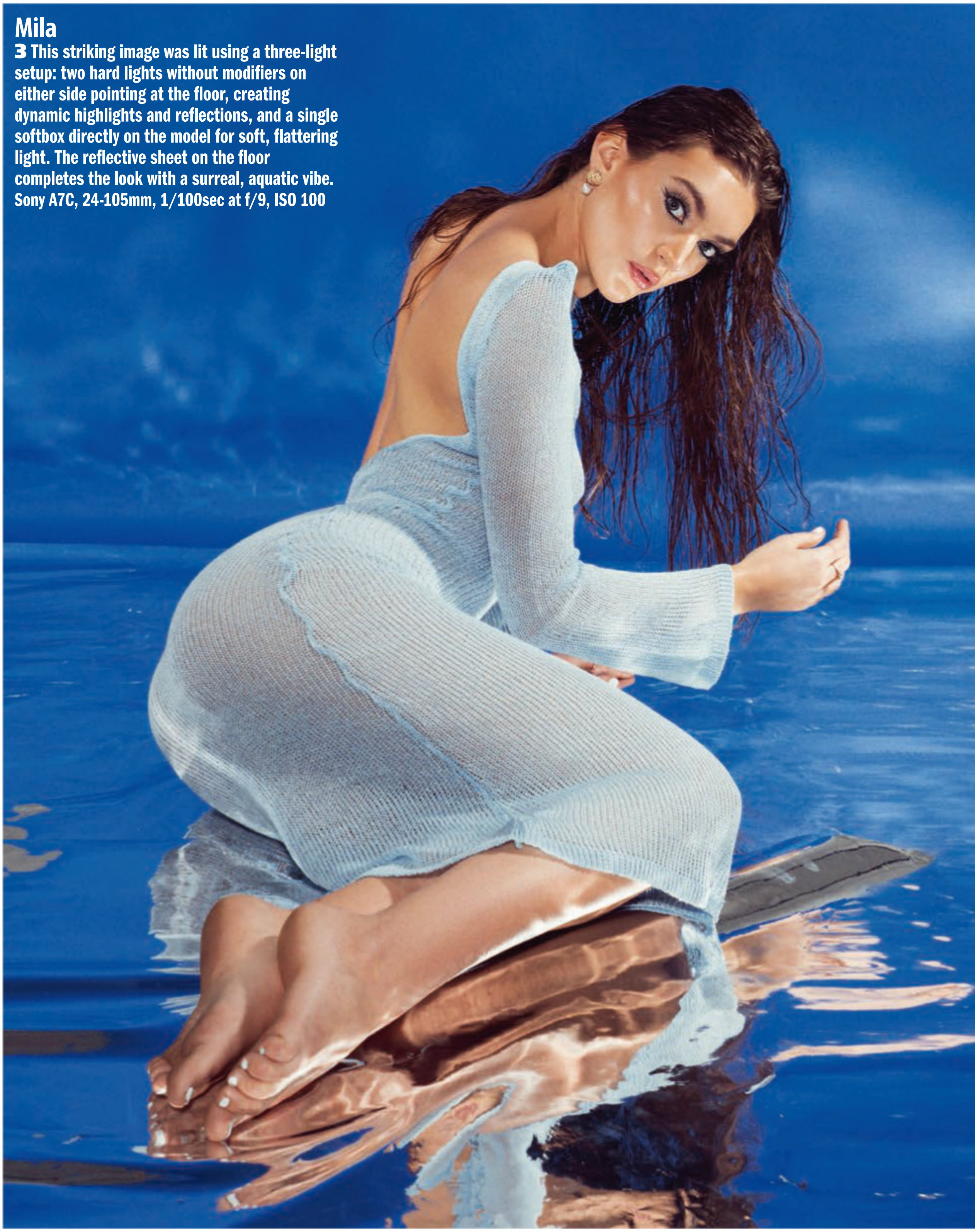
Amazing Internet designs, builds and hosts amazing websites for creative people and companies. It has specialised in creating websites for photographers since 1999 and has services to suit all budgets. Whether you need a simple template-based site for £60 per year or a fully bespoke site, they've got you covered. www.amazinginternet.com

NOTE: PRIZE APPLIES TO UK AND EU RESIDENTS ONLY

Submit your images
See page 3 for details of how to submit. You could see your photos here in a future issue! Please note: the prize is subject to change.

Lizzie

2 I tried to capture softness, simplicity, and rich colour contrast here. Lizzie's natural red hair paired with the deep green sweater creates such a warm, earthy harmony. Clean background, calm mood, and a quiet kind of beauty that really speaks.
Sony A7C, 24-105mm, 1/125sec at f/8, ISO 100



Mila

3 **This striking image was lit using a three-light setup: two hard lights without modifiers on either side pointing at the floor, creating dynamic highlights and reflections, and a single softbox directly on the model for soft, flattering light. The reflective sheet on the floor completes the look with a surreal, aquatic vibe.**
Sony A7C, 24-105mm, 1/100sec at f/9, ISO 100

Current kit
Sony Alpha 7C.

Favourite lens
Samyang 35mm for outdoor photo shoots or Sony 24-105mm when shooting in the studio.

Dream purchase
Sigma Art 24mm lens.

What software do you use for editing?
Capture One and Photoshop.

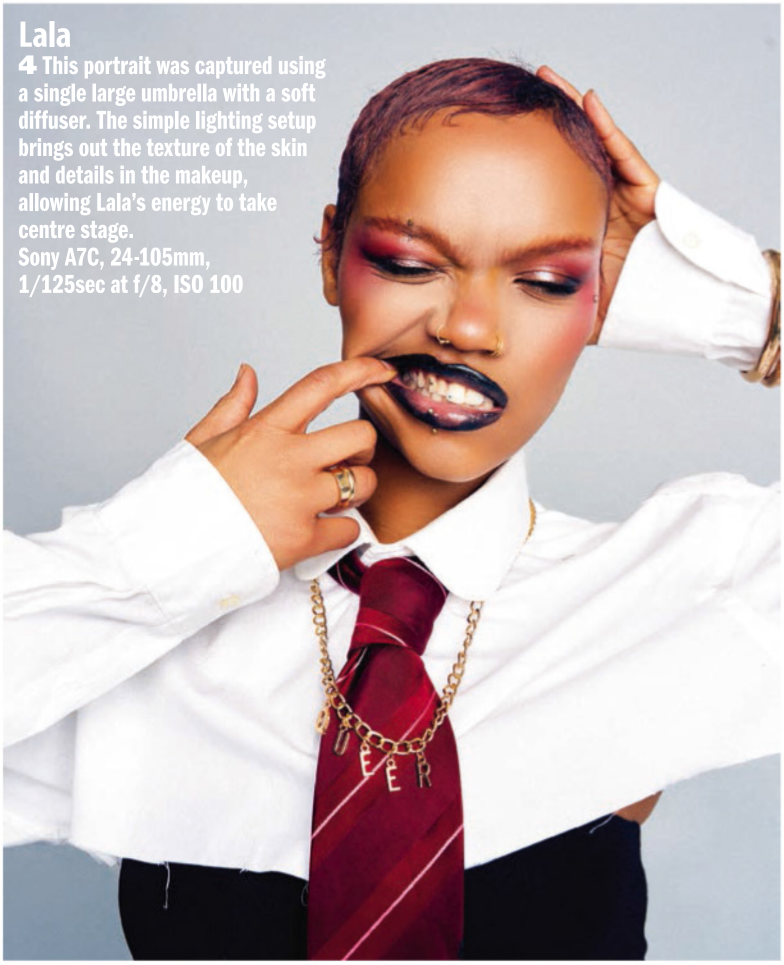
Favourite photographers
I am a big fan of Rankin's work. I love his raw portraiture and that he challenges beauty standards.

Favourite photography books
I have two favourite photography books: *Chroma* and *Studio Anywhere*, both by Nick Fancher. They really inspired me. I love how he uses minimal setups to create powerful, high-impact images. His work proves that you don't need a full studio to make something beautiful – just vision, light, and creativity.

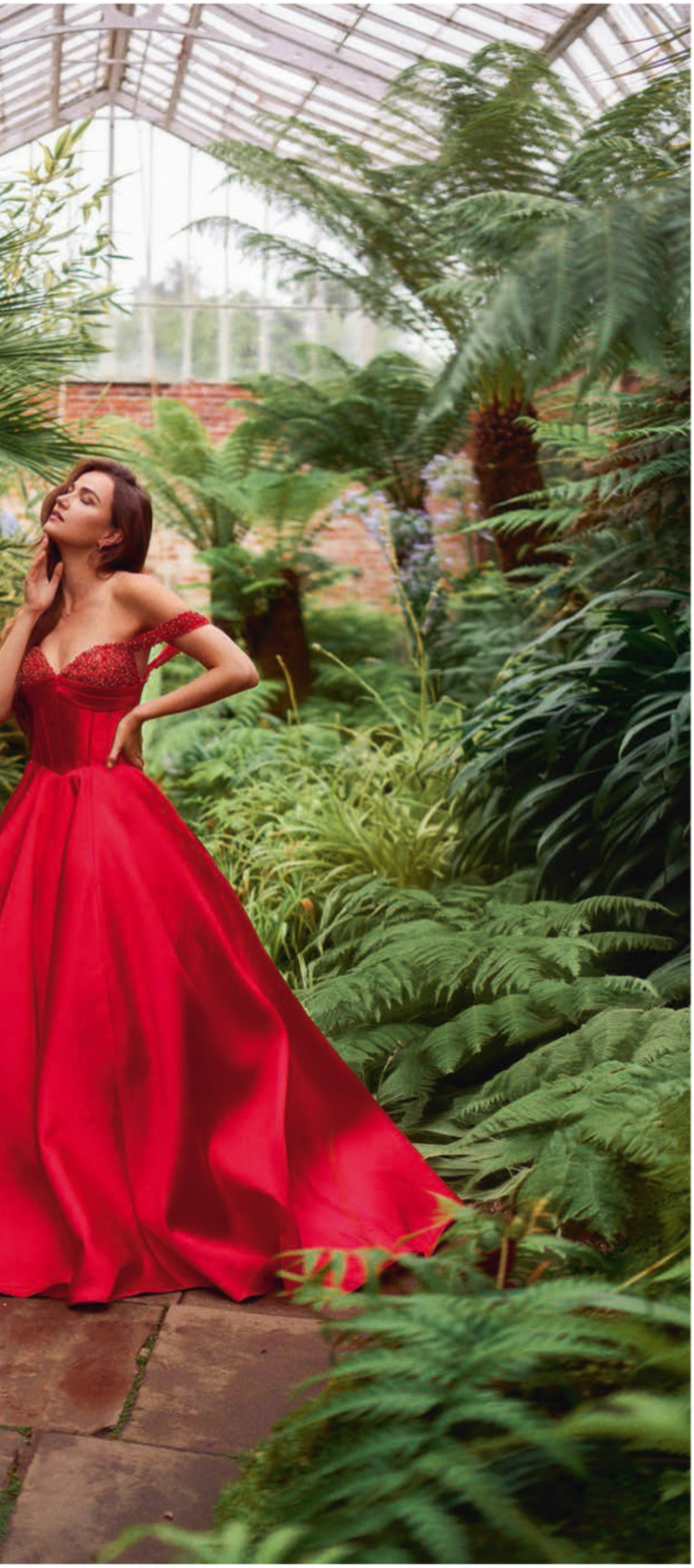
Favourite tips
Don't stop, no matter what happens. Keep going, even when it feels like nothing is working or you're doubting yourself or anyone else is doubting you.

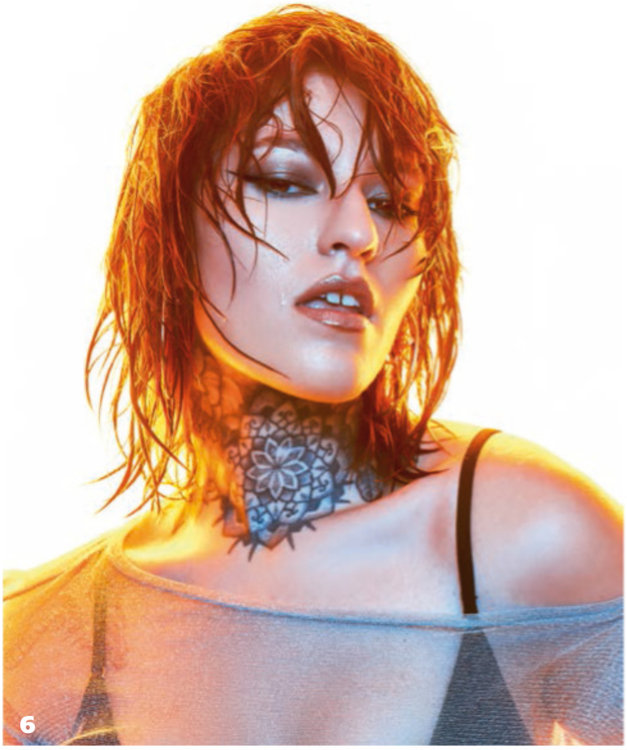
I actually got a tattoo as a reminder. Every time I look at it, I remember why I started and why I love photography. It's not always easy, but if it means something to you, just keep showing up and trust the process. Growth comes with time and practice.

Tell us about your pictures
Most of the time, I improvise and go with the flow. I rarely plan every detail in advance because I like to feel the energy of the moment and see what lighting or setup works best with the vibe. Sometimes the story behind the pictures unfolds while I'm shooting. It's more about capturing a feeling or a connection than following a fixed concept. I love when something unexpected happens and it just clicks – that's when the magic really happens. AP


Lala
4 This portrait was captured using a single large umbrella with a soft diffuser. The simple lighting setup brings out the texture of the skin and details in the makeup, allowing Lala's energy to take centre stage.
Sony A7C, 24-105mm, 1/125sec at f/8, ISO 100

5





6

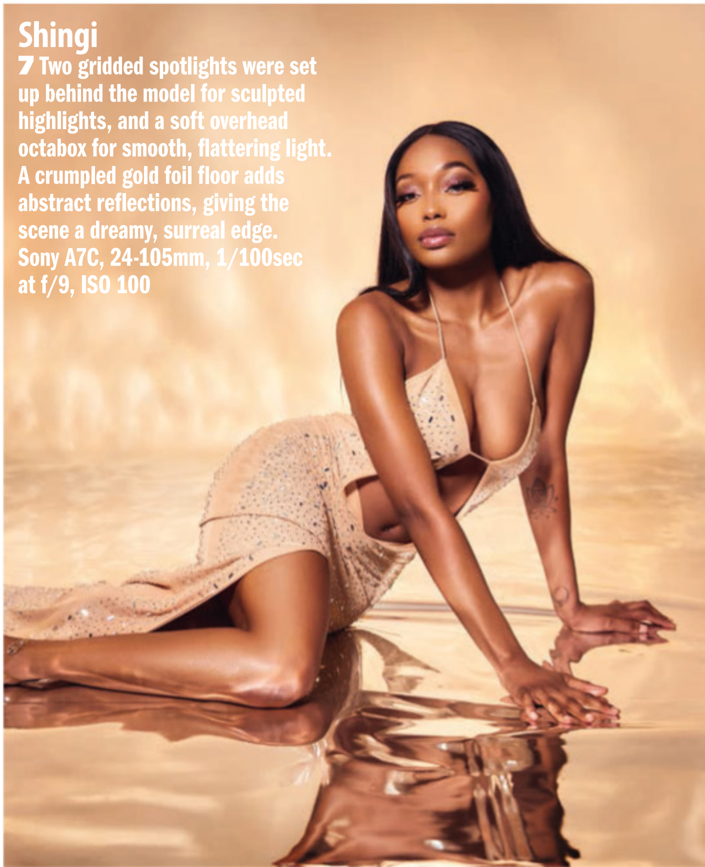
ALL PICTURES ON PAGES 58-61 © DARIA FOMKINA

Elena

5 Taken in a botanical garden using soft, natural light filtered through the glass ceiling. The lush greenery frames the model, while the vibrant red gown creates a bold, fairy-tale contrast against the backdrop.
Sony A7C, 35mm, 1/500sec at f/1.8, ISO 100

Ana

6 This is one of my all-time favourite portraits, both technically and emotionally. The lighting setup was crucial to creating the final look: a softbox with a deep orange gel was placed directly behind Ana, set to maximum power. In contrast, a second softbox with a cyan gel was positioned in front to cool down the skin tones and balance the warmth.
Sony A7C, 24-105mm, 1/100sec at f/9, ISO 100



Shingi

7 Two gridded spotlights were set up behind the model for sculpted highlights, and a soft overhead octabox for smooth, flattering light. A crumpled gold foil floor adds abstract reflections, giving the scene a dreamy, surreal edge.
Sony A7C, 24-105mm, 1/100sec at f/9, ISO 100

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The best **cheap** black & white film

Analogue photography can be expensive but fortunately, black & white film is somewhat cheaper. **Jon Stapley** shares his favourite non-digital deals

Shooting film is fun, addictive, and tough on the wallet. I don't know about you, but with costs going up, I'm finding it difficult to justify spending my hard-earned on even more rolls of the stuff.

But I'm not giving up – and neither should you. Shooting black & white is a great way to economise on film, as rolls tend to be a lot cheaper; even with the slightly higher development costs, you'll still be likely come out ahead compared to colour.

To help, I've put together this list of my favourite budget-friendly black & white films. And because I'm nice, I've even gone to the trouble of hunting down the best current prices on each one (all of which are correct at the time of writing). So, let's load up and get moody with some monochrome bargains.

Rollei Retro 400S

- Best price: £7.89 for 36 exposures (photospecialist.co.uk)

Rollei Retro 400S is a dramatic film for those who like it punchy. Its extended infrared sensitivity allows it to cut through haze to deliver images with black tones deep enough to swim in. If you love contrast, you'll be swooning when you get your Rollei scans back. Is it an accurate representation of the tones the human eye sees? Nope! Is it fun? Most definitely.

Even with an ISO of 400, Rollei Retro delivers heaps of detail with a fine grain – indeed, perhaps finer than some film enthusiasts would prefer. Personally though, I love the crispness and character I get from Rollei Retro 400S. On days with harsh, direct light and big shadows, it comes into its own. It also pairs brilliantly with big dramatic lenses such as fisheyes.

Fomapan Classic 100

- Best price: £5 for 36 exposures (analoguewonderland.co.uk)

While it costs about the same as Kentmere, Fomapan Classic 100 could be considered its opposite in many ways. Whereas Kentmere is clean and clear, Fomapan is grainy and dirty. This is the kind of film you load if you want to embrace that analogue look and produce images that could have strolled out of the 20th century.

It's quite a high-contrast film, and this means that you have less latitude to miss your exposure if you don't want crushed blacks or blown highlights. Also be aware that Fomapan films lack DX coding, so you'll always need to manually set your ISO, even if you're using a comparatively newer camera that uses DX coding to detect and set its ISO level.

Fomapan Action 400

- Best price: £5.50 for 24 exposures (analoguewonderland.co.uk), £6 for 36 exposures (filmprocessing.co.uk)

As with its 100-rated sibling, Fomapan Action 400 is a perfect antidote to sterile digital cleanliness – this is a gritty, grainy film that produces images with bite. Its 400 ISO allows for the use of faster shutter speeds, and also means you can keep shooting when the light levels start to dip.

Fomapan is somewhat prone to halation – a glow effect around strong light sources – but I think this flatters its relatively muted contrast, creating soft images with lo-fi charm. If I were looking for a cheap B&W film for night photography, I'd definitely go with Fomapan 400. Night-time scenes play to its strengths.

Ilford FP4 Plus 125

● Best price: £6.23 for 24 exposures (fotospeed.com), £8.27 for 36 exposures (fotospeed.com)

Ilford FP4 Plus is a clean and sharp all-purpose film. However, where it really shines is in its elastic latitude and tolerance for being pushed and pulled every which way. It's a double-layer emulsion, combining a layer of low-sensitivity fine grain particles with a high-sensitivity large-grained layer, and this is what gives FP4 its immense flexibility. You can underexpose it or overexpose it and still get great images.

If you want to try pushing and pulling – a technique where film is developed at faster or slower speeds in order to compensate for over- or under-exposure, thereby increasing or decreasing contrast – FP4 is a great choice of canvas. Most proper labs will do this at no extra charge.

Ilford XP2 Super 400

● Best price: £7.86 for 24 exposures (fotospeed.com), £9.35 for 36 exposures (discountfilmsdirect.co.uk)

XP2 Super is many a b&w film enthusiast's daily driver. It delivers a lovely balanced exposure, with more contrast and intrigue than Ilford's vanilla HP5 stock, but not so much that images look over-dramatic. There's scope for under- and over-exposing without losing detail, and grain is also pitched at a minimal level, giving you shots that are mostly clean, but have enough 'grit' to make their analogue bona-fides obvious.

What's really special about XP2 Super, for our money-saving purposes, is the fact that it can be developed using the standard C41 process for colour film. Normally, black & white film processing is a painstaking process that needs to be done individually by hand, whereas colour rolls can be dipped and dunked in batches – hence why they're cheaper to do. Ilford XP2 Super can be dunked alongside them, and this means that in the long run, shooting XP2 can be very cost-effective.

Kentmere Pan 100

● Best price: £4.70 for 24 exposures (wexphotovideo.com), £5.45 for 36 exposures (www.discountfilmsdirect.co.uk)

Kentmere, owned by Harman/Ilford, has become a byword for cheap black & white film. While it also comes in ISO 200 and 400 variations, the 100 version is routinely the most affordable.

At such low prices, you might expect Kentmere to be scuzzy and indistinct – but it actually has quite a fine grain. While the 100 ISO rating means you'll generally need to work in good light, Kentmere has a fairly generous latitude and is tolerant to underexposure.

However, Kentmere's broad tonal range also works against it in certain ways. As shot, it's rather flat, lacking drama. This can be an asset in some respects, as it gives you latitude in post-processing to digitally tinker with your scans. But if you're the sort of purist who likes to shoot film as is, you might find Kentmere a trifle dull.

Kodak Tri-X 400

● Best price: £8.50 for 24 exposures (analoguewonderland.co.uk), £10.65 for 36 exposures (discountfilmsdirect.co.uk)

Kodak Tri-X 400 is another good bet for black & white film photographers on a budget, and you definitely feel cooler shooting with such an iconic stock. It's a legendary stock that has been around in some form since the 1940s, and was a favourite among photojournalists for many years.

This is a contrast-heavy film tailored to make images that look dramatic and striking straight out of the tank. Even when the lighting conditions are bland and dreary, Tri-X can produce images that sing. And what's more, it has actually experienced a price drop in the past couple of years, making it comparatively affordable by Kodak's standards.

Lose the colour –

Greyscale vs desaturation vs colour mixing tools

What's the best way to convert colour images to black & white?

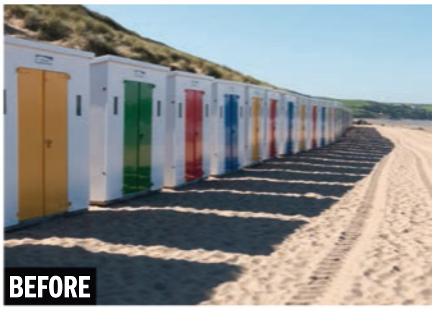
In the early days of digital photo editing, the simplest and most obvious way to convert a colour shot to black & white was to swap it from RGB colour to greyscale mode in your photo editor. But that's definitely not the best way to do it today, and for a couple of reasons.

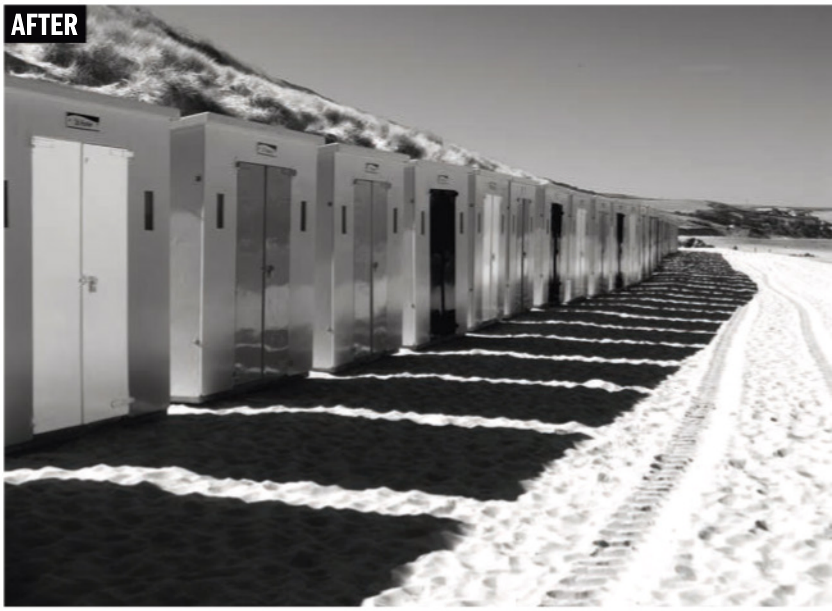
First, greyscale mode is not always widely supported by photo editors these days, and having just one 'grey' channel certainly restricts the kind of editing you can do later. That's the paradox of black & white photo editing – it's much better to work from a colour image, since this gives you much more tonal control over how the black & white version looks, as we'll see shortly.

Another traditional solution is to reduce the saturation to zero. That certainly works, but it doesn't give the same scope as modern black & white conversion tools. These started with Photoshop's Channel Mixer but have now evolved into subtler and more effective alternatives.

Would you be better off with a monochrome camera?

Possibly, but while these may offer better image quality and be better for visualising a fully black & white photographic workflow, they are relatively uncommon (and expensive) and because they don't capture any colour information, you lose the ability for tonal control later. With a regular colour camera you can simulate the effect of traditional black & white 'contrast' filters digitally; with a monochrome you have to go back to using the real thing.





If you use b&w colour mixing tools you get much more control over how different colours translate into shades of grey

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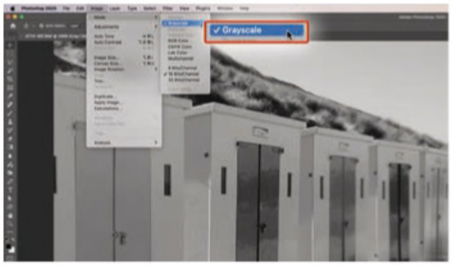
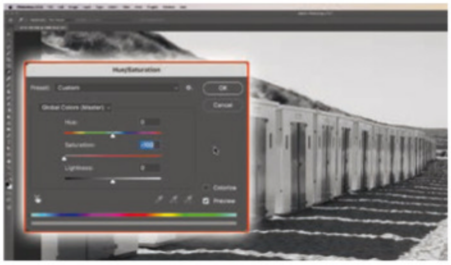
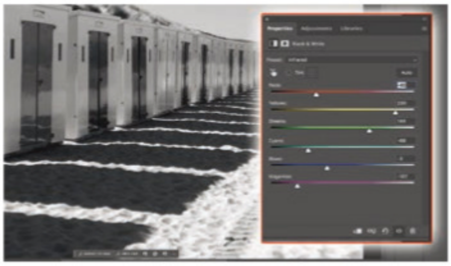
CONVERSION METHODS COMPARED







1 Greyscale mode

When you convert a colour image to greyscale in Photoshop, say, you're in effect merging the image's red, green and blue channels into one 'greyscale' channel. The trouble is you have no control over how different colours in the image translate into shades of grey, so you can't simulate traditional b&w filters digitally.

2 Desaturate

Another quick, effective way to convert colour shots to b&w. You stay in RGB colour mode, which can be useful later, to apply toning effects, say. But as with greyscale conversions, you don't get to control how colours translate. You can make some adjustments with white balance settings, but it's not intuitive.

3 Colour mixer/B&W tools

The most modern and effective way to convert colour images to b&w; most photo editors now have specific b&w conversion options. In its day Channel Mixer was fine, but these tools are designed for the job. Essentially, you get a series of colour sliders to control how light or dark these colours will be in the b&w version.

and win

Digital images start out in colour, but there are ways you can use this to create even more compelling black & white images. **Rod Lawton** explains

Total tonal control with channel/colour mixing tools

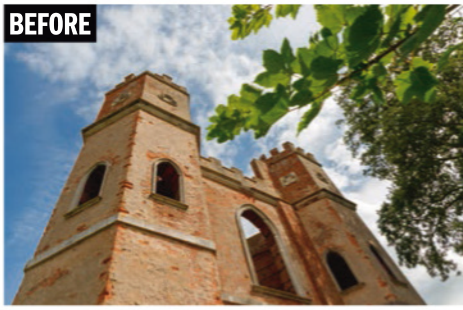
Here's how b&w conversion tools work, to simulate traditional b&w filters

In traditional black & white photography you might use a yellow or a red or maybe a green filter to control how real-world colours would translate into shades of grey. They work by blocking or reducing certain colours so the others become proportionally brighter. So a red filter lets through red light but blocks complementary colours so that blue skies will come out very dark.

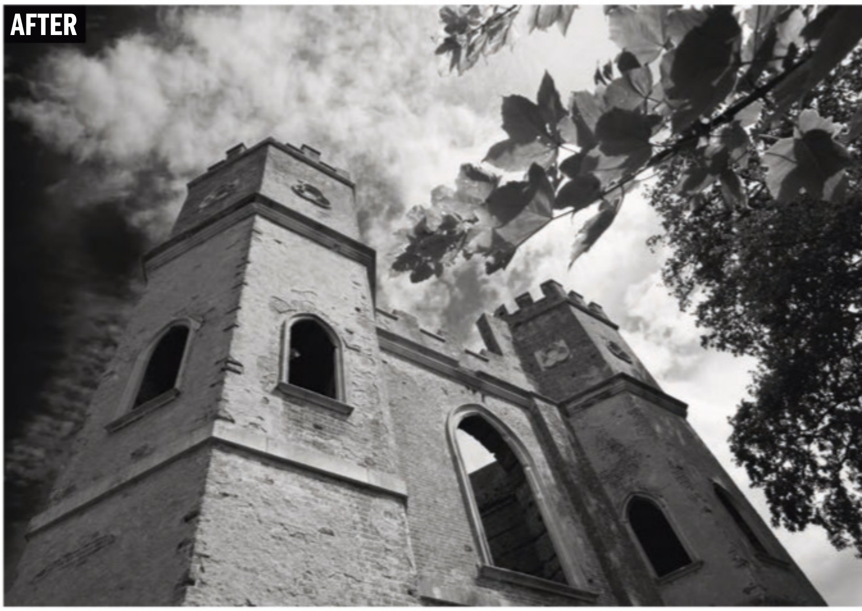
As these filters block some of the light, you need to manually apply a 'filter factor', or hope your camera's light meter isn't unduly affected by the colour shifts (not likely to be a problem with modern cameras, to be fair).

If you're converting digital images from colour to black & white you don't need these filters, because you can 'filter' the colours digitally. Most photo editors have these tools, but since Lightroom is probably the most widely used, we'll use that as our example.

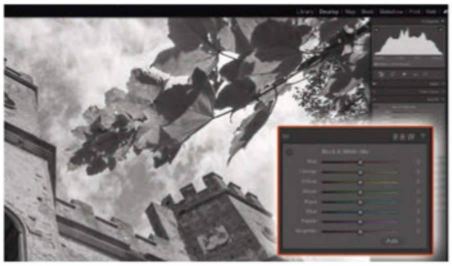
Is there any point to traditional b&w filters?
If you're shooting with a monochrome camera you still need physical filters, but if you're shooting with a regular colour camera then probably not. That's because you can apply the filter effect digitally with a lot more control and without any technical drawbacks. If you use a strong red filter effect digitally, you may get more image artefacts through leaning too heavily on individual colour data, but you would also get this if you used a red filter on the lens because this would mean the 'red' pixels on the sensor were doing more of the work, and the green and blue pixels would be used less.



With the black & white 'mixer' tools in Lightroom and other photo editors you can simulate traditional black & white 'contrast' filters

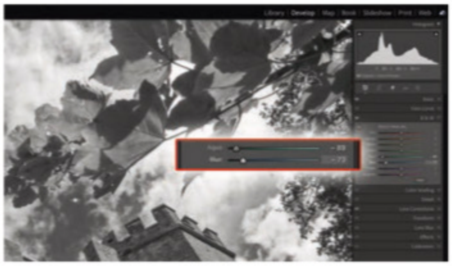


HOW TO USE COLOUR MIXING TOOLS



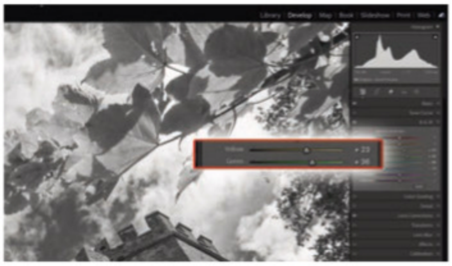
1 Lightroom BW panel

Open your colour image. To enable the B&W conversion panel, switch to B&W mode in the Basic panel (you may not need this step in other editors). You'll instantly see the image in b&w and you'll see the B&W panel in the sidebar where the Color panel was before, along with sliders for different colour ranges.



2 Darkening Blues

These colour mixing tools work slightly differently to regular filters and are more intuitive. Say we want to darken the blue sky. Simply drag the Blue slider to the left, and the sky darkens. You may need to adjust adjacent colours too, such as Aqua/Cyan, to make the effect stronger or blend it in more subtly.



3 Lightening Yellows

Now, say we want to lighten the foliage. You'd traditionally use a yellow or yellow/green filter. Here, all we need to do is push the Yellow and Green sliders to the right to lighten these colours in the b&w image. Incidentally, foliage might look green, but there's often more yellow than green in leaves and grass.

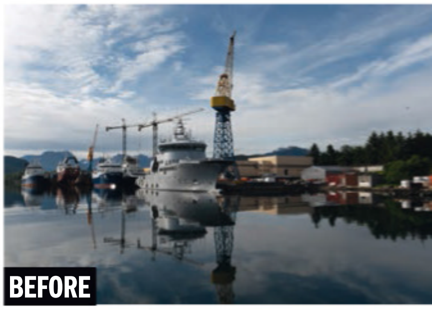
Why not just go straight for a b&w preset?

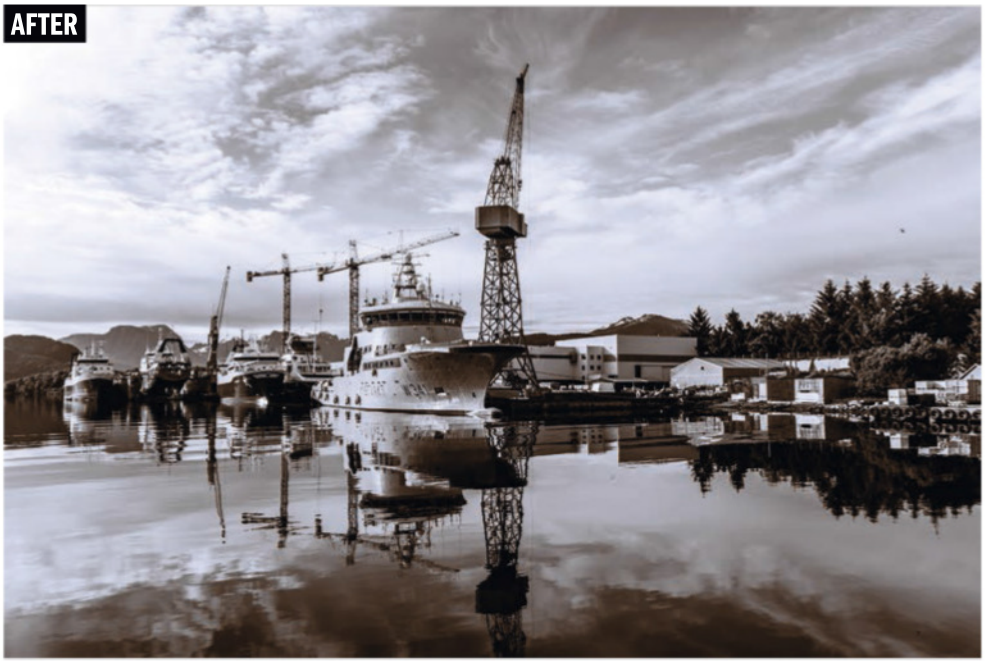
This is often the quickest way to get a black & white 'look' you really like

If you use programs like Lightroom, Capture One, DxO PhotoLab or ON1 Photo RAW you'll be familiar with presets as a way to get a particular 'look' with just a single mouseclick. If you're working with a more traditional photo editor like Photoshop or Affinity Photo then you'll be accustomed to doing this kind of work manually. For the rest of us, though, presets are a great way to bypass all the complications of conversion methods and tonal controls. So is there a catch?

Not really! You might feel you would rather trust your own judgement than a preset designer, but honestly, presets are a quick and efficient way to get a head start with your black & white conversions, and you can always manually adjust the settings applied by the preset if you need to.

Presets have another advantage too – by looking at the settings that they apply, you can get a really good sense of what they do and how they can be combined. Presets might be a shortcut, but they can also be an education.

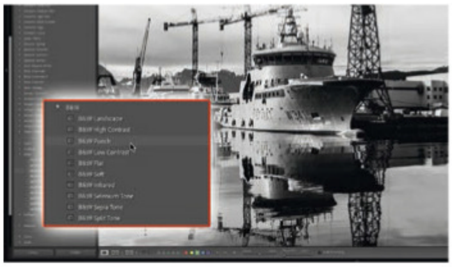




Black & white presets don't just save you time, they give you ideas about different treatments and effects

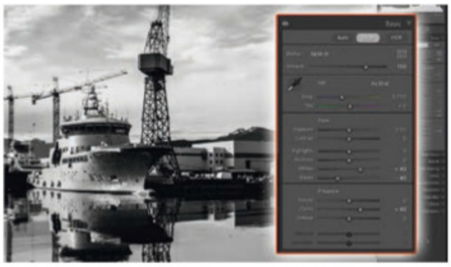
What are Lightroom's 'Adaptive Presets'?
These are rather clever. They combine the adjustments of regular presets with Lightroom's AI-powered subject detection and masking. In black & white, for example, you could create an Adaptive Preset that identified and masked the sky in a shot and then applied an Exposure and Dehaze adjustment to make it really dramatic without affecting the rest of the image.

USING AND ADJUSTING PRESETS IN LIGHTROOM CLASSIC



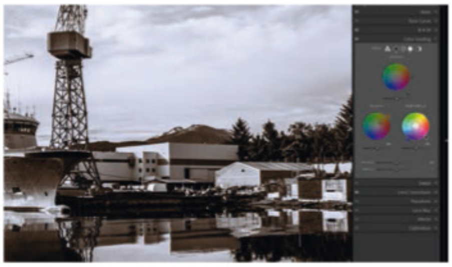
1 Choosing a preset

Lightroom comes with a whole bunch of presets, with many more available online and from other sources. I can see in Lightroom Classic's Presets panel that I have a B&W category, and I can simply move the mouse over the presets in this category to see them previewed on my photo in real time. The 'B&W punch' preset looks good, so I'll click on that.



2 Checking the settings

When you click on a preset, Lightroom applies all the adjustments contained in the preset. These are just the same as adjustments you apply yourself, and you can head over to the right sidebar to see what the preset has done. Here, it has switched to B&W mode, applied a custom colour mix in the B&W panel and added a strong Clarity adjustment – that's where the 'punch' comes from.



3 Making your own edits

This image looks pretty good already, but what if we want to do more? That's easy. You can manually adjust the settings the preset has applied, but you can also add some adjustments of your own. In this case, I've lightened the Shadows in the Basic Panel and also used the Color Grading panel to add a split- toning effect – you can apply a single tone here too.

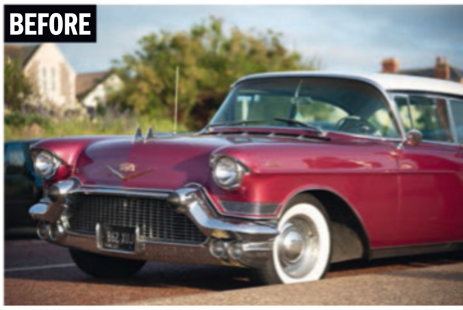
What are LUTs/profiles and how are they different?

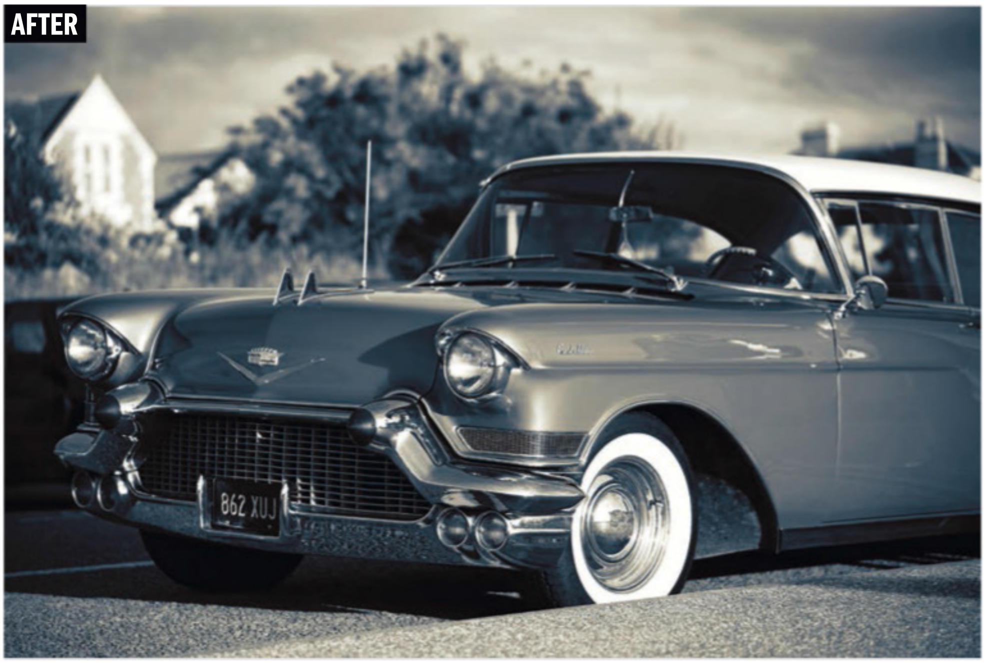
LUTs are common in video editing, but are now a feature in photo editors too

LUT stands for 'lookup table'. A LUT takes colour and luminance values from the original image and translates them into new values. LUTs are used widely in video editing for converting from one colour space or profile to another, but also to apply creative effects – and it's this creative potential that's behind the appearance of LUT tools in photo editors.

LUTs can do a lot. They can apply a faded 'vintage' look to regular photos, they can simulate different film stocks, they can do many of the things that a preset can. What they can do for black & white photographers is convert a colour image into a black & white one, with the tonal conversion and colour mixing built into the LUT along with contrast, brightness and tonal adjustments, even toning and split toning effects.

The difference between LUTs and presets is that you can't adjust an LUT. It does what it does and that's it. The advantage, though, is that your regular adjustments are unaffected and you can effectively 'start from zero'.

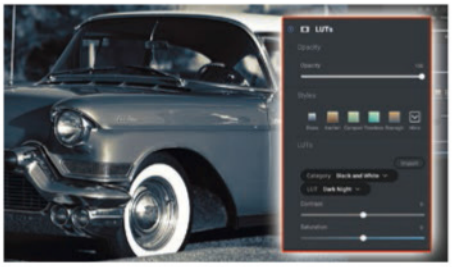




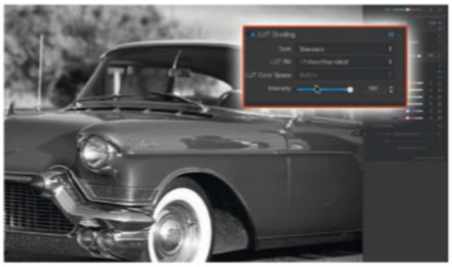
LUTs and Profiles (Lightroom) are a great tool for black & white photographers because they wrap colour mixing, tonal adjustments and even toning effects into a single step

Think of LUTs and Profiles like camera picture styles
When you choose a picture style on a camera it bakes that style into the in-camera JPEG. LUTs (and Profiles in Lightroom) are a little like that but with more flexibility, because you can choose a different LUT at any time and you can also use them alongside other editing adjustments. In some software you can change the strength of the LUT too.

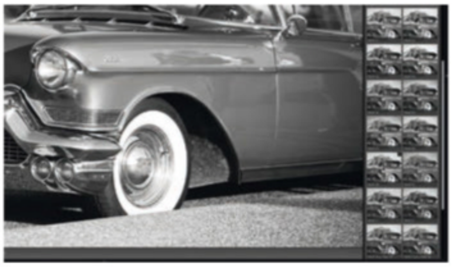
LUTS AND PROFILES AND HOW THEY WORK



Category: Black and White
LUT: Dark Night



Type: Standard
Intensity: 100



1 LUTs in ON1 Photo RAW

ON1 Photo RAW is an example of a program where LUTs are offered as an effects tool. Strictly speaking, LUTs should be applied to an image ahead of any other process – but if the end result is the same, then it probably doesn't matter. ON1 Photo RAW comes with its own selection of LUTs, but you can also load your own – LUTs come in a standardised '.cube' format.

2 LUTs in DxO PhotoLab

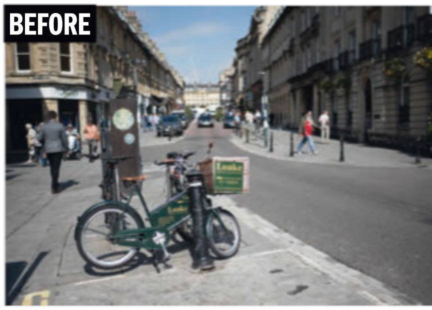
DxO PhotoLab is another program that has an LUTs panel. Again, you can choose from the LUTs included with the software or you can import your own. One key advantage of LUT files is that they are not software-specific. If you decide you like the look of a specific LUT, you can use it across a range of different programs that support LUT files.

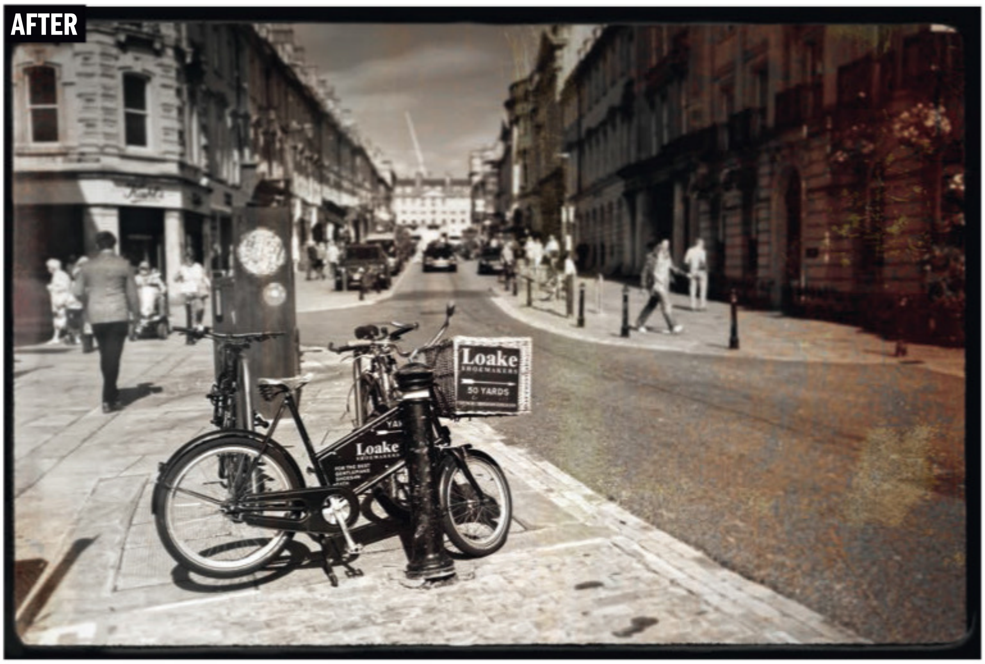
3 Profiles in Lightroom Classic

Lightroom doesn't currently support LUTs but it does support Profiles, which can be regarded as the same thing. You'll find Profile options in the Basic panel via the drop-down Profile menu; you can also Browse them visually. There are lots of Profiles to pick from, including a whole category for black & white. I like to start from a Profile for b&w work.

Are dedicated b&w apps and plug-ins better?

Dedicated b&w apps and plug-ins may offer additional tools and effects





There are a number of programs which are especially effective at black & white vintage effects. This was created in DxO FilmPack

You could perhaps do all of your black & white editing inside programs like Lightroom or Capture One and never feel the need for any additional, dedicated black & white software. It all depends on how far you want to take your black & white simulations and which tools make most sense for the way you shoot and edit your pictures.

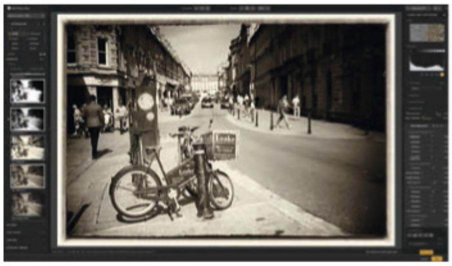
Many b&w photographers want to go a little further, to try to replicate the look of traditional black & white films and darkroom processes. This may mean adding borders, textures, light leaks and bokeh effects which really can evoke the look and feel of classic b&w images, with their depth, drama, grit and, sometimes, their imperfections.

This is where you may need dedicated software tools; not just to replicate these effects but to offer an alternative workflow and toolset that's aimed squarely at black & white photographers, their processes and even the terminology they use.

The Nik Collection offers three routes into black & white

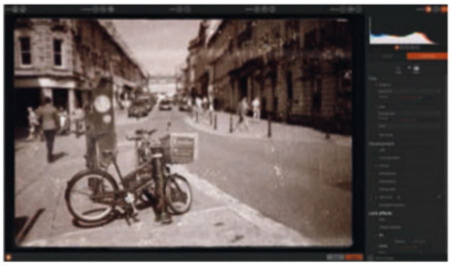
While Silver Efex (below) is the obvious candidate for black & white work with the Nik Collection, it's not the only one. Analog Efex takes a different route, offering some very good black & white tools but also other effects like motion blur and multiple exposures to replicate the look of old cameras, not just old films. And while Color Efex is not designed specifically for black & white, it has an Old Photo filter, for example, with its own unique look not found elsewhere.

DEDICATED B&W PLUG-INS AND THEIR ADVANTAGES



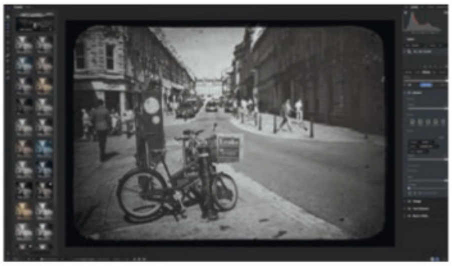
1 Nik Silver Efex

Silver Efex is one component of the DxO Nik Collection, and it's probably the best-known black & white editing tool of all. Its strength lies in its extensive range of rich and characterful preset effects, its deep and effective tonal controls and its local adjustment tools, which go far beyond the classic darkroom dodging and burning tools of the past.



2 DxO FilmPack

DxO FilmPack can replicate the look of both colour and black & white analog films and processes. Perhaps its most interesting feature is its Time Machine mode, which can walk you through the history of photography and provides presets to mimic classic image styles. FilmPack is designed more for faithful and authentic reproductions rather than in-depth local adjustments.



3 ON1 Effects

ON1 Effects is one component of ON1 Photo RAW, but also sold separately as a plug-in. Though not designed specifically for black & white, its large collection of preset effects includes dozens of b&w presets of great variety and quality. ON1 Effects presets can be applied with a single click but adjusted afterwards and even built from scratch using ON1's dozens of individual Filters.

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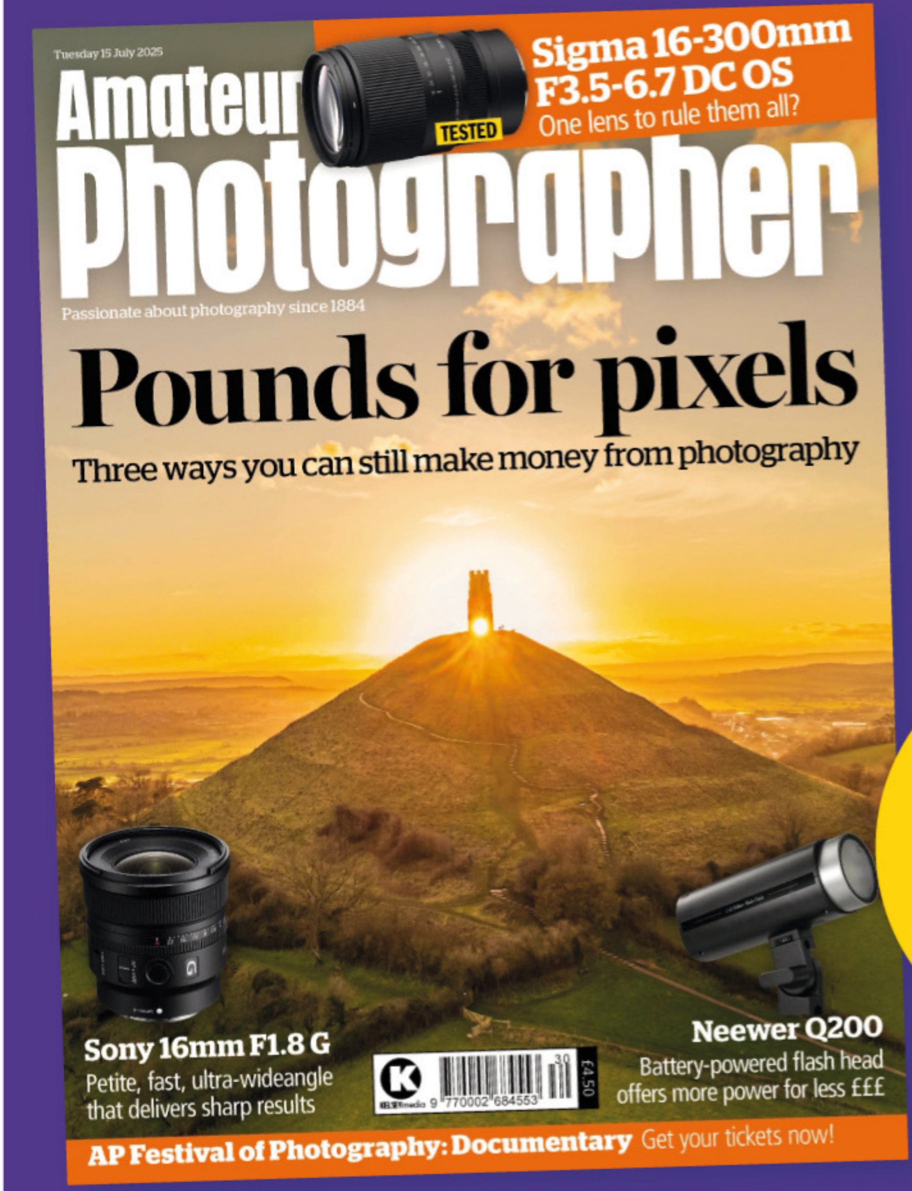
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SCAN ME

Best **phone apps** for black & white

There is also a good choice of apps for black and white conversion and editing on your phone, as **Geoff Harris** discovers

As we've seen in the previous article, there is a wide range of options for converting colour images to black & white on your main computer. Many of us now capture images on phones, however, so the good news is that there are also plenty of apps for converting and editing black & white images taken on both iOS and Android handsets. Over the next few pages, I'll share my five favourite apps for black & white, for both phone platforms.

DEUTSCHEN VOLKE

The Leica-branded filters on Xiaomi phones are particularly effective

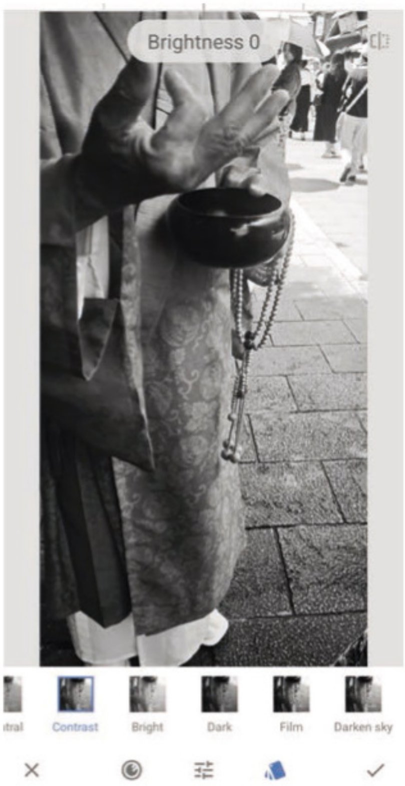
Check what's in your phone already

While third-party apps are helpful, your phone may already have decent b&w filters built in. More recent Xiaomi phones, for example, have a good choice of Leica filters, available in Pro and standard modes – I really like Leica BW HC (high contrast) for punchy mono. Meanwhile the Samsung Galaxy S25 enables you to add film grain effects, and iPhones also have nice B+W filters – Silvertone and Noir are both more interesting than the basic 'Mono.'

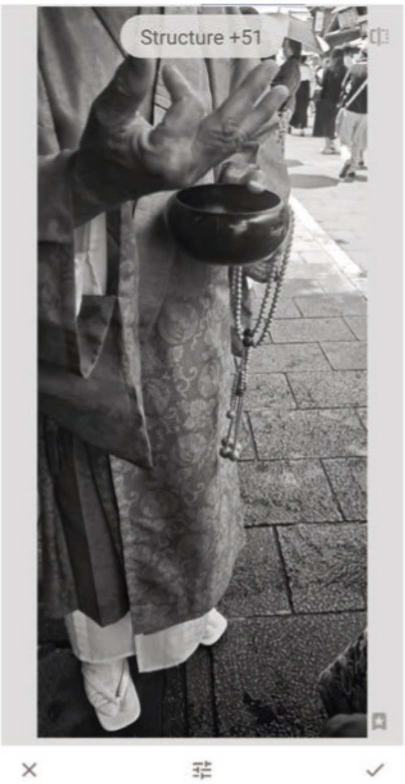
Snapseed

It's surprising that Google hasn't started charging for Snapseed or found other ways to monetise this popular app, but I guess it doesn't really need the cash. For a quick and simple black & white conversion, simply go to Tools > Black and White filter. This is a great way to see if a colour image works better in black & white, and it gives you a range of presets (Bright, Dark, Film etc), but it's a blunt instrument.

A smarter way to convert with Snapseed is to go to Tools > Tune image and swipe up or down on your photo to reveal the menu. Select the Saturation option and slide your finger left to reduce the level of saturation to -100. This will desaturate the photo to greyscale and you can use other tools to enhance it as necessary. Here we used the Curves tool for greater control over the exposure, for example, and then Structure (under Tools > Details) to bring out the pattern of the Japanese monk's robes. Every picture is different, so you'll need to find the Snapseed tools best suited to enhancing your particular image.



A quick conversion using the Black and White tool, but we can do better

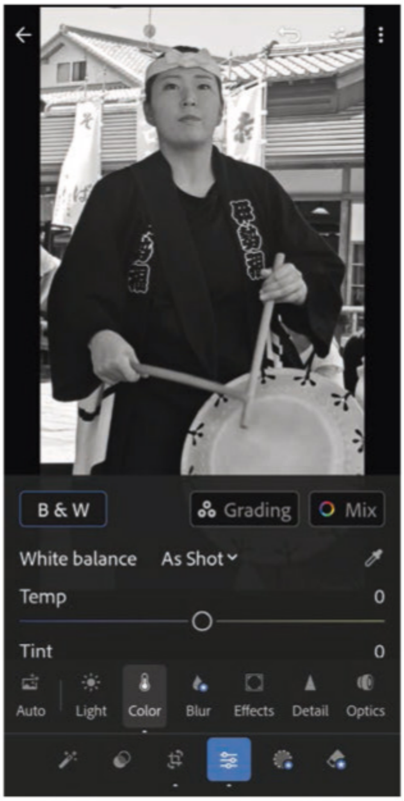


Losing the colour with the Saturation option is a good base for further image enhancements with Snapseed

Lightroom Mobile

Adobe keeps piling features onto Lightroom Mobile, particularly AI-related, which might put some readers off. But at heart it's another quick and easy editor for black & white conversion on your phone (do note, however, that you will need a Creative Cloud account to unlock all the features). For a straightforward conversion, tap on the Colour button and then pick B&W.

As with Snapseed, you can then fine-tune aspects of the image as required. With this Japanese drummer, I sharpened the image and then brought out more detail in the background using the Texture/Clarity/Dehaze tools under Effects, which work in a similar way to Lightroom Classic. I then added a subtle vignette – you need to use these tools in moderation, especially with JPEG phone shots, and even more so if you plan to print. Other AI features enable you to remove background distractions or selectively edit hair and skin via smart masking.

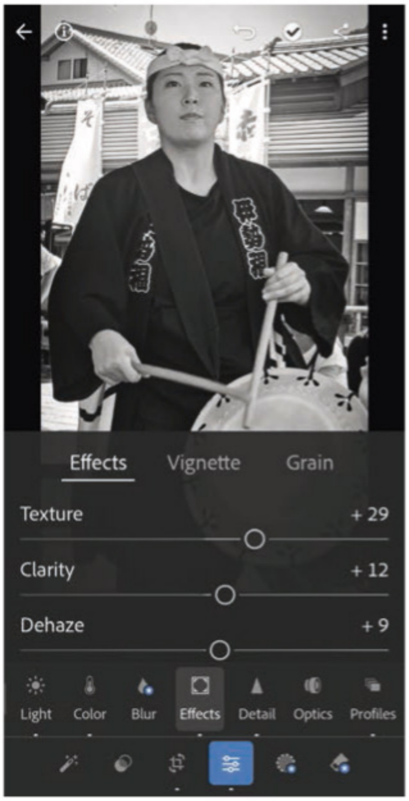


White balance As Shot

Temp 0

Tint 0

The Color > B&W button is fine for a very quick conversion



Texture + 29

Clarity + 12

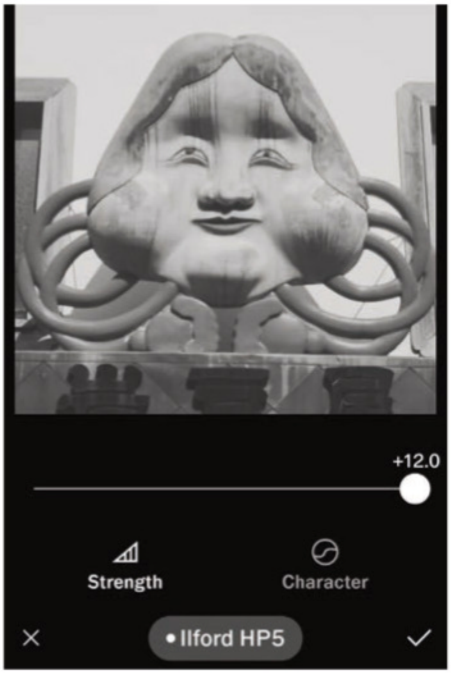
Dehaze + 9

Lightroom Mobile is another convenient app, but you need a Creative Cloud account to unlock all the features

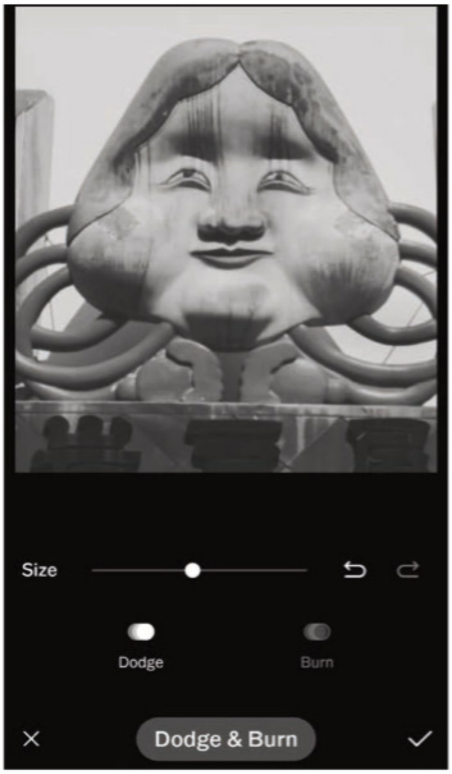
VSCO

VSCO – an acronym for Visual Supply Company – is a good app for converting colour images using black & white film emulations. As such, it's way more sophisticated than the black & white 'Film' filter in Snapseed. The downsides are the esoteric interface and opaque labelling of classic film stocks (Kodak Tri-X 400 is KX-4, for example) but you do get used to these quirks. Here, we've gone with Ilford HP5 but there's a wide choice to experiment with. There is also a wide range of general VSCO black & white presets to try, rather than specific film emulations.

From here you can edit the image using the Tools feature (next to Presets). There's everything you would expect, including exposure, contrast and sharpening tools, but you also get simple Dodge and Burn options for controlling highlights and shadows, plus easy text insertion. I'm also a big fan of VSCO's infrared filters, which are surprisingly good – check out IR3 for convincing black & white infrared conversions. Do note that you will have to pay for the full range of VSCO presets and film emulations and it's not particularly cheap – we are talking £44 a year for the full Pro version.



VSCO is great for converting with black & white film emulations; the full version is not cheap but you get a decent selection of presets for free

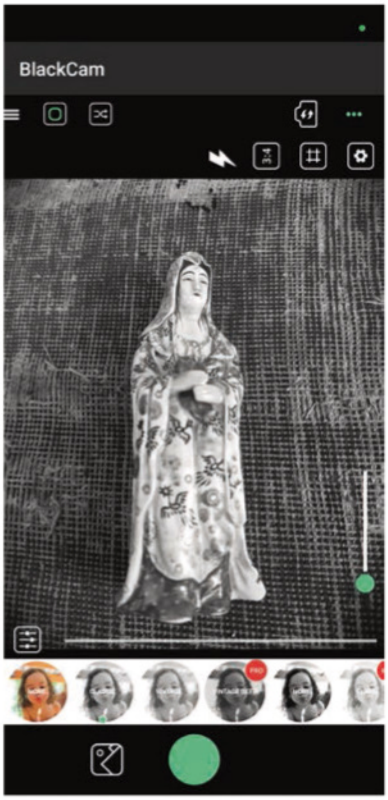


Once you've chosen a film emulation or black & white preset, there are straightforward but effective editing tools

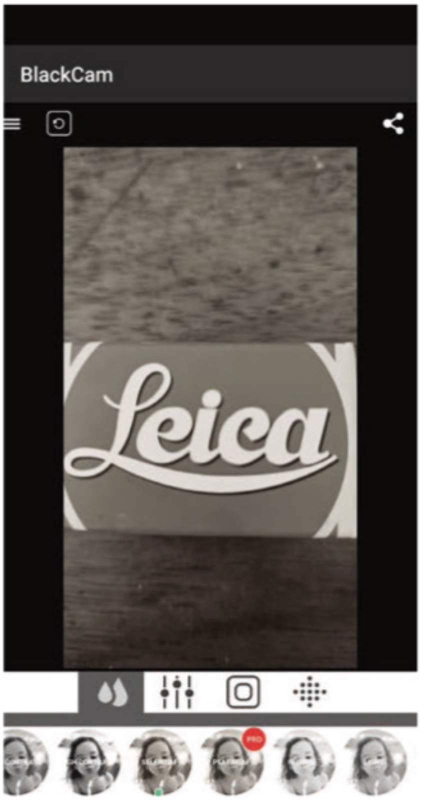
BlackCam

There are also apps that enable you to capture images in black & white, rather than editing them after the fact. Black Cam is a good example. It's very easy to use, and gives a live preview of exposure, contrast and brightness adjustments as you make them, as well as a selection of supplied filters (you'll need to pay for the whole range, but the free selection is reasonably comprehensive. The other advantage of BlackCam is that it outputs your images in full resolution.

Once you've taken the image, you can make basic exposure adjustments or add a preset. These include Classic, Vintage and Noir, as well as wackier choices such as Selenium. There is also the option for you to credit to the image in the EXIF data. BlackCam is definitely fun to play with, and the full Pro version only costs 79p, which will barely buy you a loaf of bread these days. Not a bad choice at all, though the range of editing tools is quite limited compared to Snapseed and Lightroom Mobile.



The live preview function, whereby BlackCam effectively takes over your camera app, is a definite time-saver



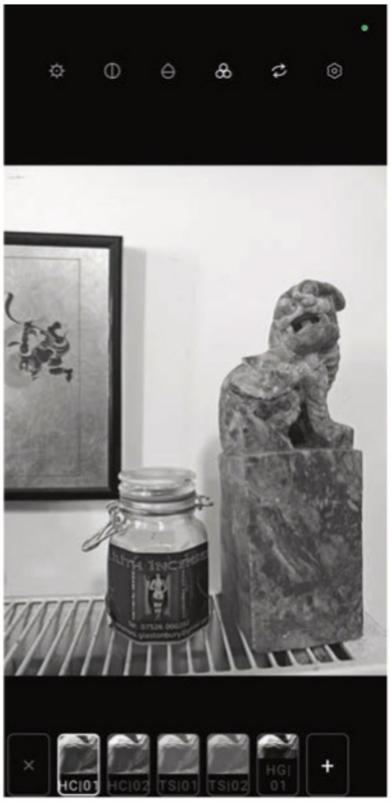
Take the picture and you can apply a range of effective editing tools and presets

Hypocam

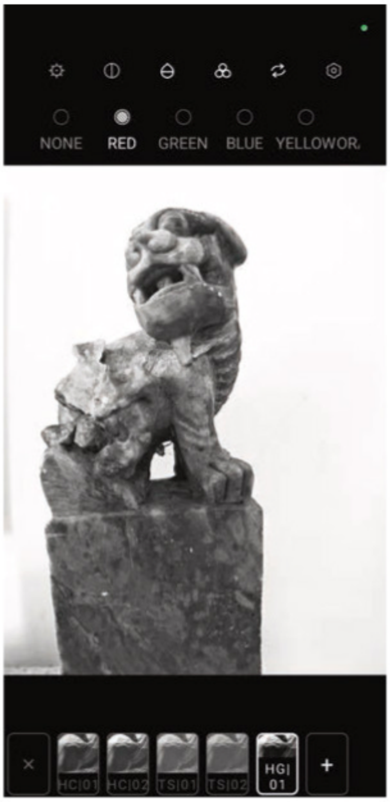
Hypocam has been around since 2013, so it must be doing something right. This is another app that takes over your phone's camera, so it's a good choice if you want to convert your images to black & white, edit them and share 'on the fly,' rather than tweaking shots already in your photo library.

The app is very easy to use, although as with VSCO, the labelling of filters isn't particularly intuitive. You get a decent range of editing options in the free version, however. As well as all the tools you'd expect for fine-tuning exposure, contrast and sharpness, Hypocam enables you to experiment with the red, blue, green and yellow colour channels.

Furthermore, you can specify the quality of the outputted JPEGs (low, medium or high) and as with all the apps featured in this article, edited images can be easily shared on the most popular social media platforms. Definitely worth trying!



Filters can be added as you shoot, though they are not labelled very clearly



Hypocam also lets you experiment with the red, blue, green and yellow colour channels

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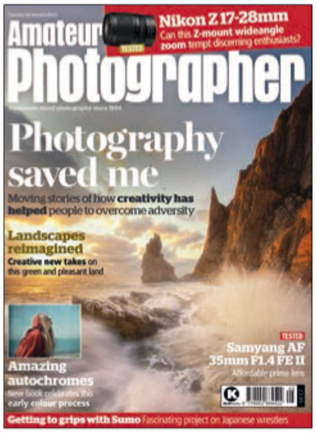
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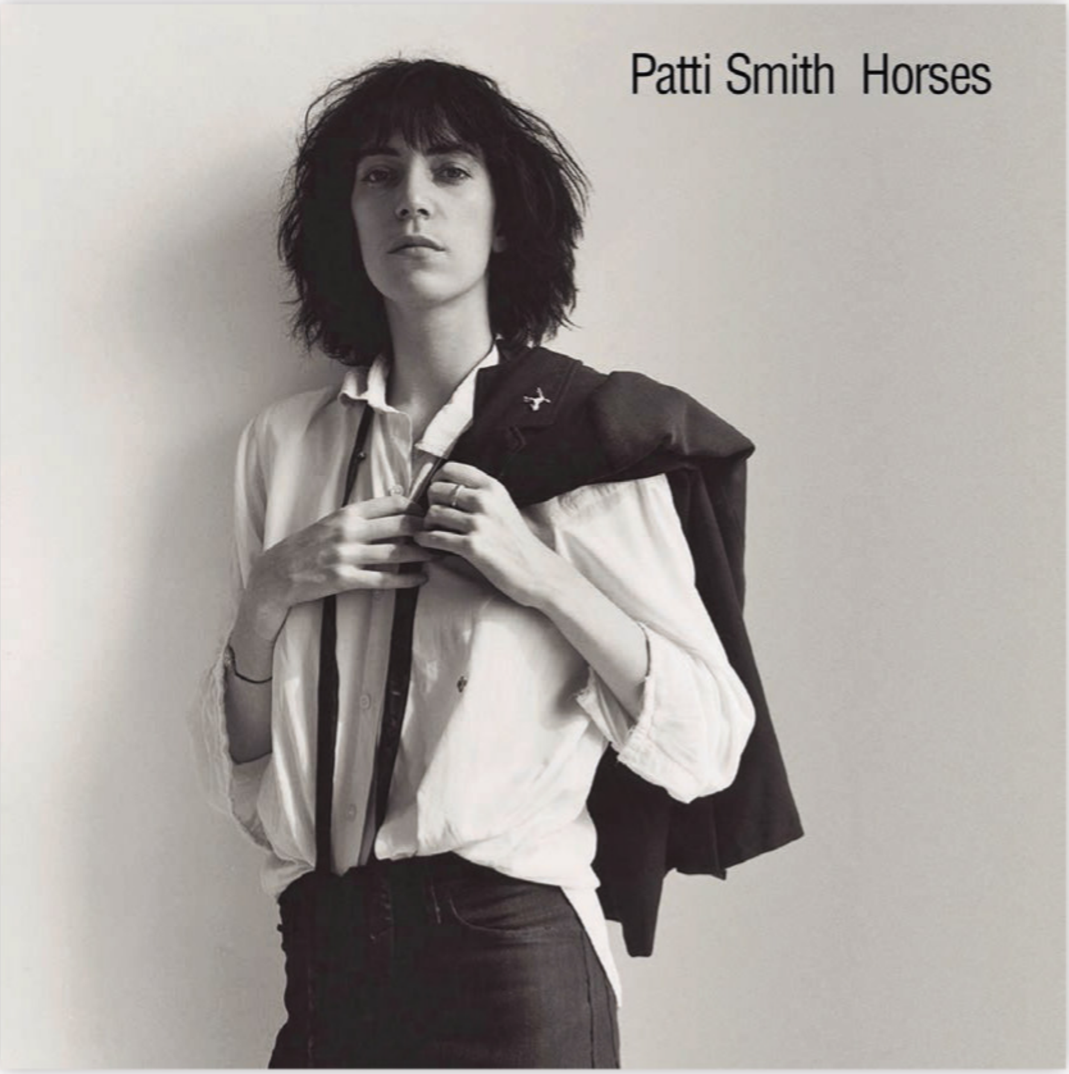

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The image of Patti Smith for the cover of the *Horses* album was said to be the eighth of just 12 taken by Robert Mapplethorpe

FACT FILE

Patti Smith's *Horses*

Musicians: Patti Smith, Jay Dee Daugherty, Lenny Kaye, Ivan Kral, Richard Sohl, Allen Lanier, Tom Verlaine

Released: 10 November 1975 (Arista)

Best chart performance: No. 18 in the Netherlands

Sales: Over 100,000 certified UK sales (gold)

Fascinating fact: The album title reflected Smith's desire for a rejuvenation of rock music, which she found had grown 'calm' after the social turmoil of the 1960s and the deaths of prominent rock musicians of that era. Shortly after the release of *Horses*, Smith said, 'Somewhere in our hearts we were all screwed up because those people died. We had to pull ourselves together. To me, that's why our record's called *Horses*. We had to pull the reins on ourselves to recharge. We've got ourselves back together. It's time to let the horses loose again. We're ready to start moving again'

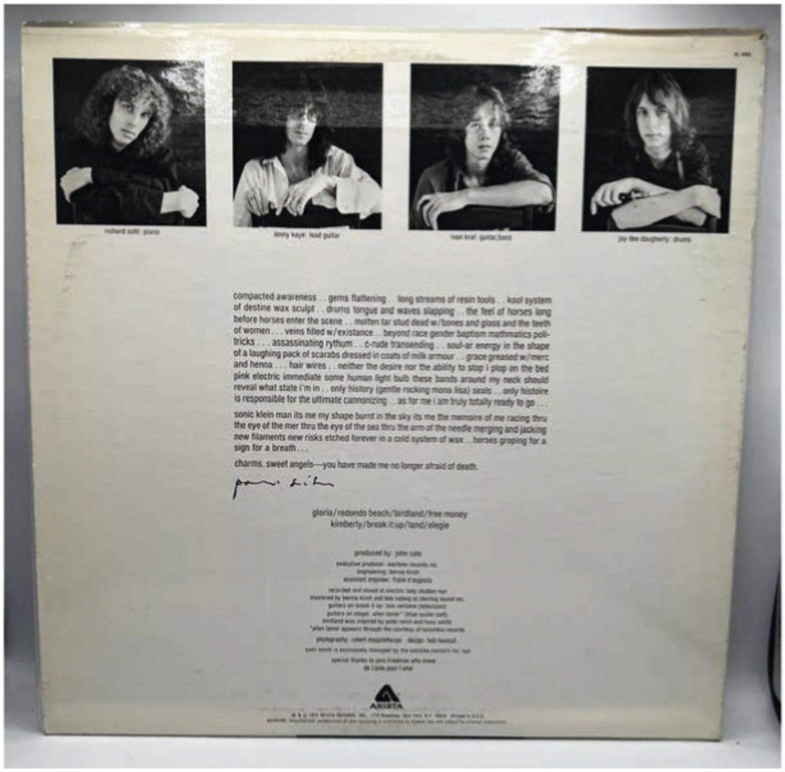
Horses By Robert Mapplethorpe

An unforgettable, androgynous portrait helped unleash Patti Smith's career on to the world stage, writes **Steve Fairclough**

Years before the 1975 release of her breakthrough debut album, *Horses*, Patti Smith was already a prominent figure in New York City's artistic community. In the early 1970s, Smith was living at the city's famous Chelsea Hotel with her then-partner, the photographer Robert Mapplethorpe. Smith was known for her progressive urban poetry and spoken word performances – the opening of the legendary venue CBGB and the backing of the renowned music executive Clive Davis, would later help to propel her to musical stardom.

Whilst living at the Chelsea Hotel she had worked in bookshops, met the writers Allen Ginsberg and William Burroughs, and starred alongside drag performance artist Wayne County in the plays *Femme Fatale* and *Islands*. She also co-wrote with and starred in her then-lover Sam Shepard's play *Cowboy Mouth* and performed her poetry accompanied by her friend, the guitarist Lenny Kaye, at the St Mark's Poetry Project before a star-studded audience, which included Andy Warhol.

A key factor that helped to give birth to *Horses* was the 1973 opening of the CBGB venue on The Bowery in Manhattan's East Village. CBGB would play host to an impressive roster of highly influential acts,



richard sohl: piano

lenny kaye: lead guitar

ivan kral: guitar,bass

jay dee daugherty: drums

compacted awareness . . gems flattening . . long streams of resin tools . . kool system of destine wax sculpt . . drums tongue and waves slapping . . the feel of horses long before horses enter the scene . . molten tar stud dead w/bones and glass and the teeth of women . . . veins filled w/existance . . beyond race gender baptism mathmatics politricks . . . assassinating rythum . . c-rude transending . . soul-ar energy in the shape of a laughing pack of scarabs dressed in coats of milk armour . . grace greased w/merc and henna . . . hair wires . . neither the desire nor the ability to stop i plop on the bed pink electric immediate some human light bulb these bands around my neck should reveal what state i'm in . . only history (gentle rocking mona lisa) seals . . only histoire is responsible for the ultimate cannonizing . . as for me i am truly totally ready to go . . .

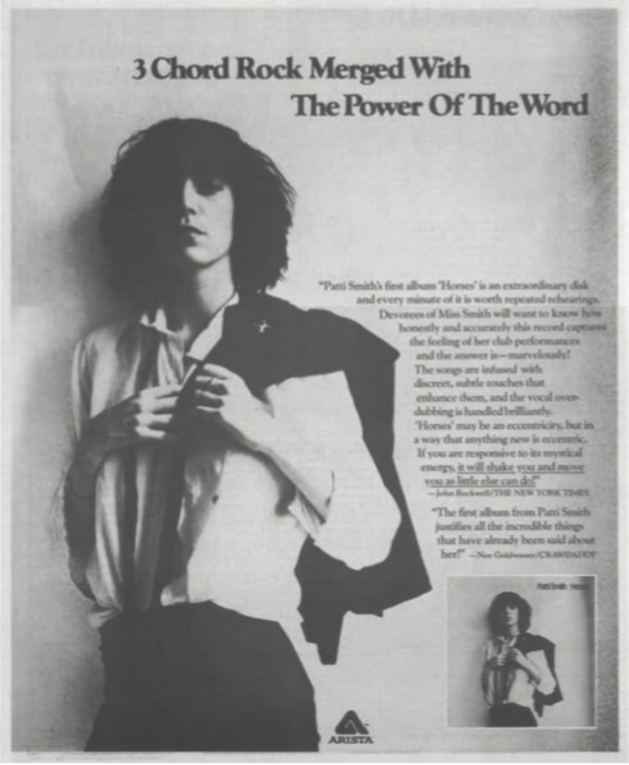
sonic klein man its me my shape burnt in the sky its me the memoire of me racing thru the eye of the mer thru the eye of the sea thru the arm of the needle merging and jacking new filaments new risks etched forever in a cold system of wax . . horses groping for a sign for a breath . . .

charms. sweet angels—you have made me no longer afraid of death.

gloria/redondo beach/birdland/free money
kimberly/break it up/land/elegie

produced by: john cale

The back cover of the *Horses* album mirrored the simplicity of the front cover and adopted an almost '50s style classic design



3 Chord Rock Merged With
The Power Of The Word

"Patti Smith's first album 'Horses' is an extraordinary disk and every minute of it is worth repeated rehearings. Devotees of Miss Smith will want to know how honestly and accurately this record captures the feeling of her club performances and the answer is—marvelously! The songs are infused with discreet, subtle touches that enhance them, and the vocal over-dubbing is handled brilliantly. 'Horses' may be an eccentricity, but in a way that anything new is eccentric. If you are responsive to its mystical energy, it will shake you and move you as little else can do!"
—John Rockwell/THE NEW YORK TIMES

"The first album from Patti Smith justifies all the incredible things that have already been said about her!" —Nat Goldman/CRAWDADDY

The original advert for the *Horses* album led with a bold headline and called it 'an extraordinary disk'

including Television, the Ramones, Talking Heads and Blondie. As well as her existing collaborator, guitarist Lenny Kaye, in 1973 Patti Smith recruited keyboardist Richard Sohl, bassist Ivan Kral (who was poached from Blondie), and drummer Jay Dee Daugherty from The Mumps to form The Patti Smith Group. CBGB then afforded Smith's band the artistic freedom to explore their musical ideas, songwriting and live performances.

Punk's roots

Smith's first ever public poetry performance had been in February 1971, with Lenny Kaye accompanying her on the electric guitar. It's regarded by many musicologists as the starting point for punk poetry. Meanwhile the raw energy of US groups such as the New York Dolls, The Stooges (with Iggy Pop on lead vocals) and the Ramones were clear influences on the genesis of punk rock.

Record executives and journalists had begun to check out the acts performing at CBGB as a burgeoning scene developed around the Manhattan venue. Patti Smith and her group were working hard, and along with Television, performed two shows every night for four nights a week for seven consecutive weeks. It was during this series of early 1975 gigs that the legendary A&R man Clive Davis signed her to Arista Records and The Patti Smith Group's recording career started in earnest.

Clive Davis was president of Columbia Records from 1967 to 1973 and then formed the Arista Records label in 1974. Smith was one of his first signings for the fledgling Arista label, which would later sign a variety of acts such as The Grateful Dead, Lou Reed, Barry Manilow, Aretha Franklin and Whitney Houston.

In 1974 The Patti Smith Group had recorded the single *Hey Joe* (a Jimi Hendrix cover) with the B-side *Piss Factory*. The recording was funded by Sam Wagstaff, who would later play a key role in the front cover of *Horses*. After being signed to Arista by Clive Davis, Smith's group returned to Jimi Hendrix's Electric Lady studios and enlisted John Cale, the cellist and founding member of the Velvet Underground, as their producer. Having one of the leading creative forces behind an already legendary group already meant that *Horses* would be a closely anticipated debut album.

© ROBERT MAPPLETHORPE FOUNDATION

Robert Mapplethorpe (1946-1989) was a controversial US photographer known for his b&w imagery. His work included celebrity portraits, male and female nudes, self-portraits, still-life and the BDSM subculture of New York. He took his first images with a Polaroid, later moving to medium format with a Hasselblad. His artistic work included jewellery design, drawings, and found object sculptures. Since his death, the Robert Mapplethorpe Foundation has raised millions of dollars to fund research into the fight against AIDS and HIV infection.

The album included nods to rock stars such as Jim Morrison on *Break It Up*, a punked-up version of Van Morrison's *Gloria;* and the album's closing song, *Elegy*, was recorded on 18 September, the anniversary of Jimi Hendrix's death. Smith also invoked literature, name-checking her muse, the French poet Arthur Rimbaud, and referencing the beautiful, sexual male Johnny from her friend William Burroughs' novel *The Wild Boys* in the song, *Land*.

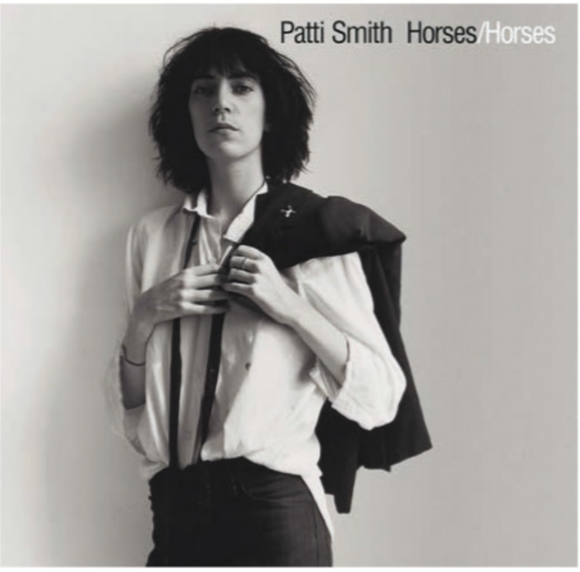
Penthouse shoot

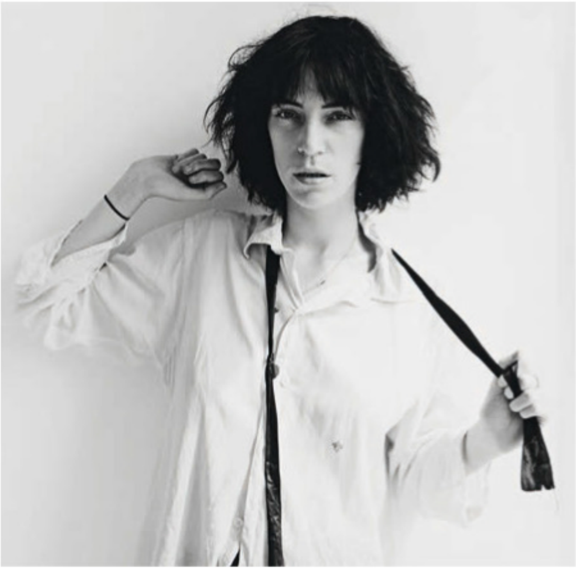
The cover photograph for *Horses* was taken by Robert Mapplethorpe at the Greenwich Village penthouse apartment of his then-partner Sam Wagstaff. Smith was shrouded in natural light and was seen wearing a plain white shirt. She had a black jacket over her shoulder and her favourite black ribbon around her collar. It was a highly androgynous image that, despite its simplicity, quickly became iconic.

Embedded on the black jacket was a horse pin that Blue Öyster Cult founding member Allen Lanier had given her. Indeed, Lanier lived with Smith for several years during the 1970s. Smith described her appearance as recalling those of French poet Charles Baudelaire and, in the slinging of the jacket, the USA singer and actor Frank Sinatra. She recalled that Mapplethorpe 'took, like, one, two, three pictures, and at about the eighth one, he said, "I have it." I said, "How do you know?" and he said, "I just know," and I said, "Okay." And that was it.' Mapplethorpe is believed to have only taken 12 images in total during the shoot.

Patti Smith later wrote in her memoir, *Just Kids*, 'I had no sense of how it would look, just that it should be true. The only thing I promised Robert was that I would wear a clean shirt with no stains on it.' The 'clean shirt' was specifically selected from the Bowery Salvation Army store with the monogram of 'RV', in the hope it had previously belonged to film director Roger Vadim. It is said to have reminded Smith of Vadim's movie *Barbarella*.

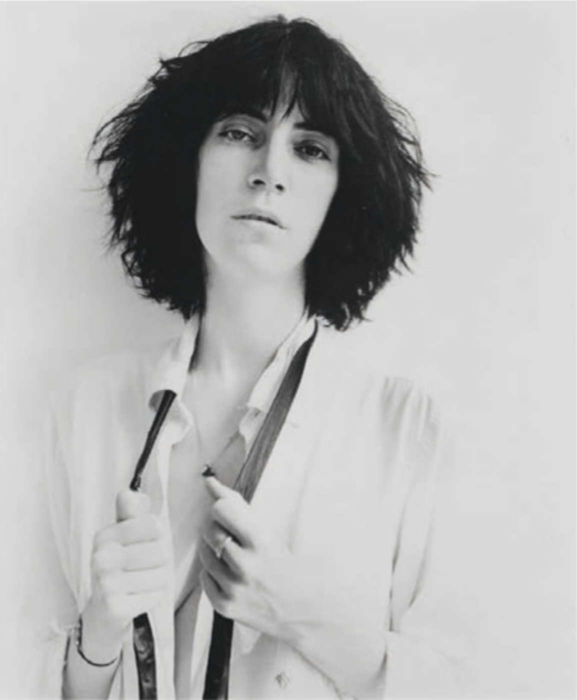
Mapplethorpe and Smith took their time to ensure they had the right lighting and famously ate eggs and grits at the Pink Tea Cup café before making their way to their friend Sam Wagstaff's penthouse apartment to shoot the images. Smith recalled, 'I had my look in mind. He [Mapplethorpe] had his light in mind. Within a few days he showed me the contact sheet. "This one has the magic," he said.'





Above right: Many of the reissues of *Horses* have featured slightly different artwork such as the use of the *Horses* title twice, once in white, on this 40th anniversary reissue

Left: An outtake from the *Horses* album shoot with Smith not holding a jacket



An outtake from the *Horses* album shoot with Smith with more buttons undone on her shirt

Androgynous look

The stark black & white image and androgynous pose was a huge departure from the typical promotional images of female singers of the time. Arista executives wanted to make various changes to the photograph, but Patti Smith overruled their suggestions. Clive Davis was said to have been initially appalled by the image and pleaded with Smith to change her mind about using it. He objected to her unkempt hair, lack of make-up and man's tie. He was also, reportedly, critical of the trace of

THE PANEL ON *HORSES*

Jason Bell

Like all the greatest photographs it is deceptively simple. No props, no lights, no background. A female musician defiantly not served up for the male gaze, progressive even now and shocking in 1975. Mapplethorpe used only one roll of 120 film and of the 12 exposures on that roll told Patti he got it on the eighth.

Harry Borden

A friend studying photography at Plymouth Art College introduced me to *Horses*, a soundtrack to my time there. Mapplethorpe's photo of Smith is a record of their relationship. The music, like the portrait, is wild but sophisticated and emotional. It inspired my approach to portraiture.

Andy Cowles

Strong yet delicate, cold yet hot, this picture made Patti Smith a total rock star. In one single frame every idea on how women could be photographed went right out the window. The hair and styling are perfect, but it's the gaze that makes this a masterpiece.

facial hair on Smith's upper lip.

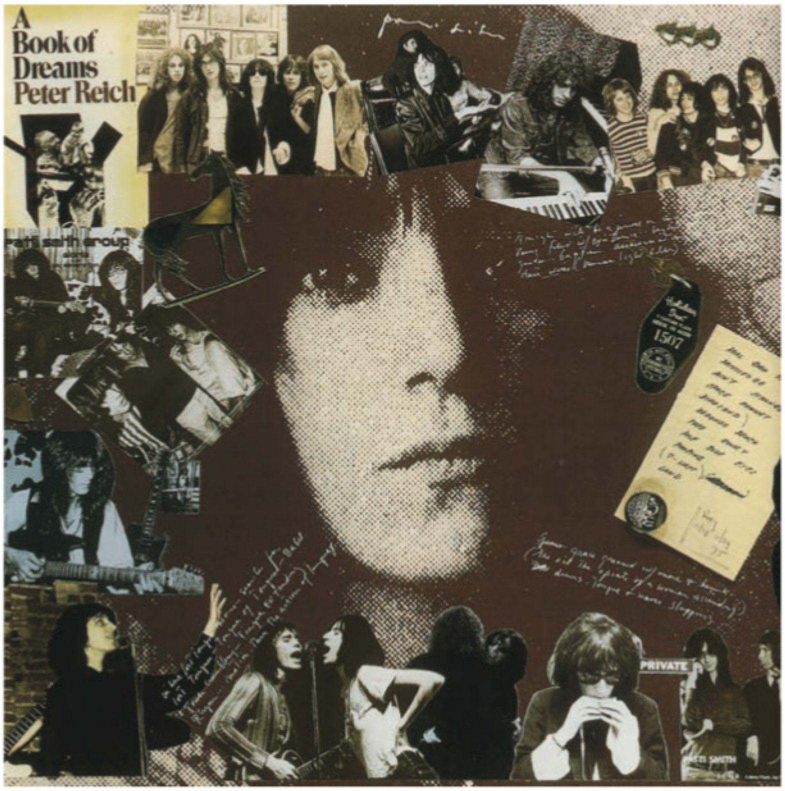
But Smith's contract with the Arista record label had afforded her complete artistic control, and she refused all of their advice, including the suggestion that the art department airbrush her 'moustache.' Smith explained, 'I felt it would be like having plastic surgery or something. I told them "Robert Mapplethorpe is an artist, and he doesn't let anyone touch his pictures." I didn't know that for sure. Maybe he wouldn't have minded, but I would have.'

Clive Davis later wrote that he was initially conflicted about the image, but recognised its 'power'. He felt that it would confuse audiences who were unfamiliar with Patti Smith and her style of music. He eventually put aside his reservations and approved the cover after coming to a realisation that he needed 'to trust her artistic instincts thoroughly.'

Radical approach

In 2017, World Cafe presenter Talia Schlanger wrote that, 'Smith's unapologetic androgyny predates a time when that was an en vogue or even available option for women, and represents a seminal moment in the reversal of the female gaze. Smith is looking at you, and could not care less what you think about looking at her. That was radical for a woman in 1975. It is still radical today.' But Smith is on-the-record as stating that she had not intended to make a 'big statement' with the cover, which she said simply reflected the way she dressed.

In a 1996 interview with *The Guardian* newspaper Smith explained, 'People have made a lot of stuff about the *Horses* cover. But a lot of what we do is bred on innocence. How people interpret it is up to them. I thought of myself as a poet and a performer, and so how did I dress? I didn't have much money; I liked to dress like Baudelaire. I looked at a picture of him and he was dressed, like, with this ribbon or tie and a white shirt. I wasn't thinking that I was going to break any boundaries. I just like dressing like Baudelaire… I know people would like to think that we got together to break boundaries of politics and gender, but we didn't really have time for that. We were really too busy trying to pull enough money together to buy lunch.'


A Book of Dreams Peter Reich
1507
PRIVATE
PATTI SMITH

Booklet panel artwork of The Patti Smith Group for the 1996 CD remaster of *Horses*

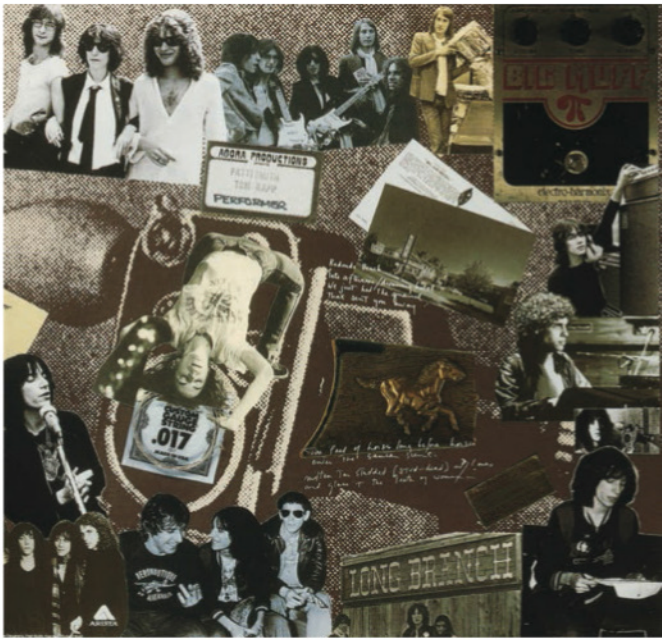
The iconic black & white shot of Patti Smith standing strong and confident against a blank wall oozes strength and confidence and somehow manages to convey the punk-crooner persona that seeps through on the grooves of the *Horses* album. She'd explain, 'I flung my jacket over my shoulder, Frank Sinatra style. I was full of references. He [Mapplethorpe] was full of light and shadow.'

One of the greatest pictures

Whatever interpretations others may make about the style and impact of Robert Mapplethorpe's black & white image it is probably Patti Smith who offered the most succinct review of the album cover. Referring to both herself and Mapplethorpe she said, 'When I look at it now, I never see me. I see us.'

The feminist writer Camille Paglia would later refer to Mapplethorpe's *Horses* album cover photograph as 'one of the greatest pictures ever taken of a woman.' Whilst some might disagree with such a bold statement it is clear that Mapplethorpe's long-standing relationship and friendship with Patti Smith – they first met in 1967 – was a key factor in helping to create a masterpiece of an album cover.

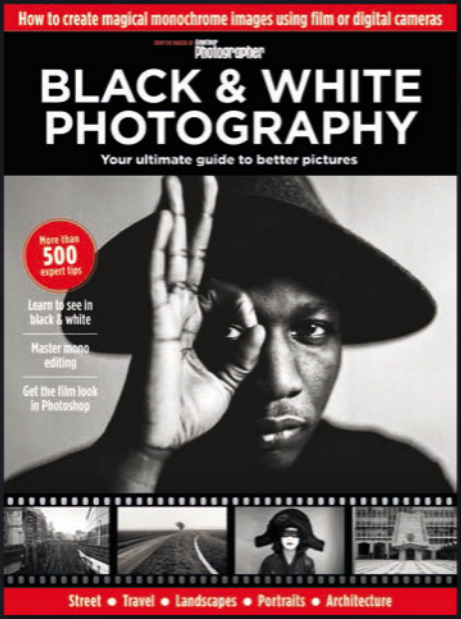
Mapplethorpe would pass away, aged just 42, in 1989 after being diagnosed with HIV/AIDS some while previously. His standing in the world of photography – and art, for that matter – has only grown since his passing… in no small way helped by the searing, yet simplistic portrait he shot of Patti Smith for the cover of *Horses*.



More booklet panel artwork for the 1996 CD remaster of *Horses*

From the makers of Amateur Photographer magazine

Your definitive guides to assist you in all aspects of photography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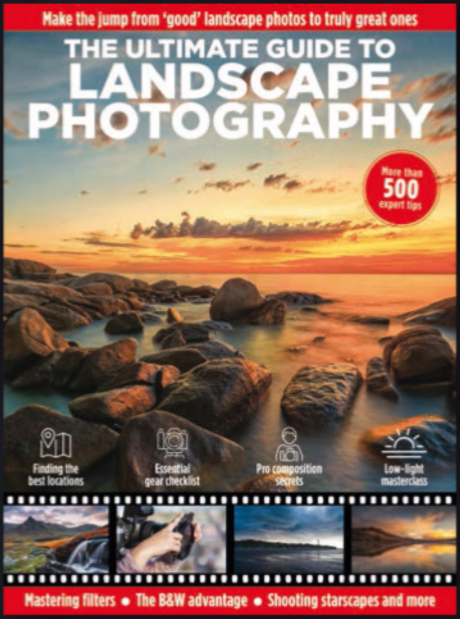
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SCAN ME

Buying Guide

442 lenses listed & rated

Our comprehensive listing of key specifications for mirrorless lenses

Lenses

Interchangeable lenses come in a huge array of types for shooting different kinds of subjects

IN GENERAL, the easiest way to expand the kinds of pictures you can take is by buying different types of lenses. For example, telephoto lenses let you zoom in on distant subjects, while macro lenses enable close-ups of small objects. Large-aperture lenses allow you to isolate subjects against blurred backgrounds, or shoot in low light without having to raise the ISO too high. Meanwhile, all-in-one superzooms cover a wide range of subjects, but usually with rather lower optical quality.

Lens mounts

On the whole, each manufacturer uses its own proprietary lens mount. Notable exceptions are Micro Four Thirds, shared by Olympus and Panasonic, and the full-frame L-mount that's used by Leica, Panasonic and Sigma.

Built-in focus motor

Lenses for mirrorless cameras invariably use built-in motors for autofocus, which are also used for electronic manual focusing. Silent, video-friendly stepper motors are most commonly employed. Manual-focus optics with traditional aperture rings are also widely available.

Filter thread

A thread at the front of the camera will have a diameter, in mm, which will allow you to attach a variety of filters or adapters to the lens.

Maximum aperture

Wider apertures mean you can use faster, motion-stopping shutter speeds.

OUR GUIDE TO THE SUFFIXES USED BY LENS MANUFACTURERS

AF	Nikon AF lenses driven from camera
AF-S	Nikon lenses with Silent Wave Motor
AF-P	Nikon lenses with stepper motors
AL	Pentax lenses with aspheric elements
APD	Fujifilm lenses with apodisation elements
APO	Sigma Apochromatic lenses
ASPH	Aspherical elements
AW	Pentax all-weather lenses
CS	Samyang lenses for APS-C cropped sensors
D	Nikon lenses that communicate distance info
DA	Pentax lenses optimised for APS-C-sized sensors
DC	Nikon defocus-control portrait lenses
DC	Sigma's lenses for APS-C digital
DG	Sigma's designation for full-frame lenses
Di	Tamron lenses for full-frame sensors
Di-II	Tamron lenses designed for APS-C DSLRs
Di-III	Tamron lenses for mirrorless cameras
DN	Sigma's lenses for mirrorless cameras
DO	Canon diffractive optical element lenses
DT	Sony lenses for APS-C-sized sensors
DX	Nikon's lenses for DX-format digital
DS	Canon's Defocus Smoothing technology
E	Nikon lenses with electronic apertures
E	Sony lenses for APS-C mirrorless
ED	Extra-low Dispersion elements
EF	Canon's lenses for full-frame DSLRs
EF-S	Canon's lenses for APS-C DSLRs
EF-M	Canon's lenses for APS-C mirrorless
EX	Sigma's 'Excellent' range
FA	Pentax full-frame lenses
FE	Sony lenses for full-frame mirrorless
G	Nikon lenses without an aperture ring
HSM	Sigma's Hypersonic Motor
IS	Canon's Image-Stabilised lenses
L	Canon's 'Luxury' range of high-end lenses
LD	Low-Dispersion glass
LM	Fujifilm Linear Motor
MP-E	Canon's high-magnification macro lens
OIS	Optical Image Stabilisation
OS	Sigma's Optically Stabilised lenses
PC-E	Nikon tilt-and-shift lenses
PF	Nikon Phase Fresnel optics
PZD	Tamron Piezo Drive focus motor
RF	Canon full-frame mirrorless lenses
S	Nikon's premium lenses for mirrorless
SAM	Sony Smooth Autofocus Motor
SDM	Pentax's Sonic Direct Drive Motor
SMC	Pentax Super Multi Coating
SP	Tamron's Super Performance range
SSM	Sony Supersonic Motor lenses
STF	Sony and Laowa Smooth Trans Focus
STM	Canon lenses with stepper motor
TS-E	Canon Tilt-and-Shift lens
UMC	Ultra Multi Coated
USM	Canon lenses with an Ultrasonic Motor
USD	Tamron Ultrasonic Drive motor
VC	Tamron's Vibration Compensation
VR	Nikon's Vibration Reduction feature
WR	Weather Resistant
Z	Nikon's lenses for mirrorless cameras

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Mirrorless Lenses

LENS	RRP	SCORE	SUMMARY		MOUNT										DIMENSIONS		
				IMAGE STABILISATION	CANON M	CANON RF	MICRO 4 THIRDS	SONY E	NIKON Z	FUJIFILM X	LEICA L	FULL FRAME	MIN FOCUS (CM)	FILTER THREAD (MM)	DIAMETER (MM)	LENGTH (MM)	WEIGHT (G)
CANON MIRRORLESS																	
RF-S 10-18mm f/4.5-6.3 IS STM	£379		Extremely small and lightweight ultra-wide zoom for Canon's APS-C format EOS R mirrorless models	·		·							14	49	69	44.9	150
RF-S 14-30mm f/4-6.3 IS STM PZ	£379		Small and lightweight video-optimised lens with internal powerzoom mechanism	·		·							15	58	69.6	62	181
RF-S 18-45mm f/4.5-6.3 IS STM	£319		Retracting kit zoom designed for the EOS R10; small and lightweight, but offers an uninspiring range	·		·							20	49	69	44.3	130
RF-S 18-150mm f/3.5-6.3 IS STM	£519		General-purpose travel zoom lens for APS-C format RF-mount cameras such as the EOS R7, R10 and R50	·		·							17	55	69	84.5	310
RF-S 55-210mm f/5-7.1 IS STM	£429		Lightweight telephoto zoom for APS-C RF-mount cameras, with decidedly slow maximum aperture	·		·							73	55	69	135	270
RF 10-20mm f/4 L IS STM	£2580		World's widest-angle full-frame rectilinear zoom includes optical stabilisation and weather-sealing	·		·						·	25	n/a	83.7	112	570
RF 14-35mm f/4L IS USM	£1750		High-spec, relatively lightweight ultra-wide zoom that offers 5.5 stops of stabilisation and takes 77mm filters	·		·						·	20	77	84.1	99.8	540
RF 15-30mm f/4.5-6.3 IS STM	£669	4★	Relatively affordable, compact, and lightweight image-stabilised ultra-wideangle zoom	·		·						·	28	67	76.6	88.4	390
RF 15-35mm f/2.8L IS USM	£2330		Premium f/2.8 optic with unusually wide maximum angle of view and optical image stabilisation	·		·						·	28	82	88.5	126.8	840
RF 16mm f/2.8 STM	£320	3★	Small, lightweight ultra-wideangle prime is affordable but has seriously compromised optics			·						·	13	43	69.2	40.1	165
RF 16-28mm f/2.8 IS STM	£1249		Ultra-wideangle zoom with bright aperture and relatively compact, moisture- and dust-resistant design	·		·						·	20	67	76.5	91	445
RF 20mm f/1.4 L VCM	£1919		Premium wideangle hybrid prime with aperture ring, weathersealing, and large maximum aperture			·						·	20	67	76.5	99.3	519
RF 24mm f/1.4 L VCM	£1680		Large aperture wideangle prime in Canon's hybrid range, with aperture ring and weathersealing			·						·	24	67	76.5	99.3	515
RF 24mm f/1.8 IS STM Macro	£719	4.5★	Bright wideangle prime with optical stabilisation and close focusing that gives half life-size magnification	·		·						·	14	52	74.4	63.1	270
RF 24-50mm f/4.5-6.3 IS STM	£379	4★	Compact, retractable full-frame kit zoom designed for the EOS R8	·		·						·	30	58	69.6	58	210
RF 24-70mm f/2.8L IS USM	£2330		Image-stabilised, large-aperture, standard zoom for Canon's full-frame mirrorless EOS R system	·		·						·	38	82	88.5	127.7	900
RF 24-105mm f/4L IS STM	£1120		General-purpose standard zoom with useful range and image stabilisation	·		·						·	45	77	83.5	107.3	700
RF 24-105mm f/4-7.1 IS STM	£460	4.5★	Designed to be an ultra-compact and lightweight kit zoom, with an unusual 'Centre Focus Macro' option	·		·						·	34	67	76.6	88.8	395
RF 24-240mm f/4-6.3 IS USM	£800	4★	Very respectable all-in-one travel zoom with fast AF and effective IS that's well-matched to the EOS RP	·		·						·	50	72	80.4	122.5	750
RF 28mm f/2.8 STM	£345		Slimline, lightweight 'pancake' prime that's equally well suited to APS-C and full-frame cameras			·						·	23	55	69.2	24.7	120
RF 28-70mm f/2L USM	£3050		Groundbreaking, but huge, full-frame zoom with constant f/2 maximum aperture			·						·	39	95	103.8	139.8	1430
RF 28-70mm f/2.8 IS STM	£1250		Smaller, more affordable alternative to RF 24-70mm f/2.8L is designed to be an upgrade over kit zooms	·		·						·	28	67	76.5	92.2	490
RF 35mm f/1.4 L VCM	£1819		Premium 'hybrid' lens with built-in aperture ring and Canon's first Voice Coil Motor for autofocus			·						·	28	67	76.5	99.3	555
RF 35mm f/1.8 IS STM Macro	£520		Multi-purpose fast prime that includes image stabilisation and 0.5x macro reproduction	·		·						·	17	52	74.4	62.8	305
RF 50mm f/1.2L USM	£2350		Heavyweight ultra-fast standard prime that promises exceptional low-light performance			·						·	80	77	89.8	108	950
RF 50mm f/1.4 L VCM	£1540		Classic professional-spec large aperture standard prime, with hybrid design including an aperture ring			·						·	40	67	76.5	99.3	580
RF 50mm f/1.8 STM	£220	4.5★	Compact, lightweight standard prime uses new mirrorless-optimised optics, including an aspherical element			·						·	30	43	69.2	40.5	160
RF 70-200mm f/2.8L IS USM	£2700	5★	High-end constant maximum aperture telephoto zoom with unconventional extending barrel design	·		·						·	70	77	89.9	146	1070
RF 70-200mm f/4L IS USM	£1700		Small and light weather-sealed telephoto zoom promises premium optics	·		·						·	60	77	83.5	119	695
RF 75-300mm F4-5.6	£289		Extremely affordable telephoto zoom, but with no stabilisation and based on a very old optical design			·						·	150	58	71.2	146.1	507
RF 85mm f/1.2L USM	£2800		Top-of-the-line, ultra-large aperture, short telephoto portrait prime for full-frame mirrorless			·						·	85	82	103.2	117.3	1195
NEW RF 85mm f/1.4L VCM	£1680		Pro-spec short-telephoto portrait lens designed for both stills and video use, with an aperture ring			·						·	75	67	76.5	99.3	636
RF 85mm f/2 Macro IS STM	£650		Relatively compact, lightweight image-stabilised short-telephoto that offers half life-size magnification	·		·						·	35	67	78	91	500
RF 100mm f/2.8 L Macro IS USM	£1480	5★	Superb macro lens with 1.4x magnification and spherical aberration control dial for smoothing blur	·		·						·	26	67	81.5	148	730
RF 100-400mm f/5.6-8 IS USM	£700	4★	Long telephoto zoom that's surprisingly compact, lightweight and affordable due to its small aperture	·		·						·	88	67	79.5	164.7	635
RF 100-500mm f/4.5-7.1L IS USM	£2900	4.5★	Premium ultra-telephoto zoom that's barely any larger than its 100-400mm DSLR counterpart	·		·						·	90	77	94	208	1530
RF 135mm f/1.8 L IS USM	£2560		High-end large-aperture portrait prime boasting optical stabilisation and weather-sealed construction	·		·						·	70	82	89.2	130.3	935
RF 200-800mm f/6.3-9 IS STM	£2300		Ultra-telephoto zoom for full-frame cameras with weather-sealing and relatively manageable size	·		·						·	80	95	102.3	314.1	2050
RF 600mm f/11 IS STM	£700		Remarkable lightweight ultra-telephoto that employs diffractive optics and a collapsible barrel	·		·						·	450	82	93	200	930
RF 800mm f/11 IS STM	£930		Similar design to its 600mm sibling makes it easily the smallest and most affordable 800mm prime	·		·						·	600	95	102	282	1260
FUJIFILM MIRRORLESS																	
XF 8mm F3.5 R WR	£799		Extremely compact, weather-resistant, ultra-wideangle prime, accepts 62mm filters							·			18	62	68	52.8	215
XF 8-16mm F2.8 R LM WR	£1799		Premium ultra-wideangle large-aperture zoom lens with weather-resistant construction							·			25	n/a	88	121.5	805
XF 10-24mm F4 R OIS WR	£899	4.5★	Updated wideangle zoom lens with weather resistance and improved stabilisation that gives fine results	·						·			24	72	77.6	87	385
XF 14mm F2.8 R	£729	5★	Wideangle prime with high resolution into the corners, its performance justifies the price tag							·			18	58	65	58.4	235
XC 15-45mm F3.5-5.6 OIS PZ	£259		Lightweight retractable power zoom that's set to be the entry-level kit lens for X-system cameras	·						·			13	52	62.6	44.2	135
XF 16mm F1.4 R WR	£729	5★	Weather-sealed fast prime for X-system users							·			15	67	73.4	73	375
XF 16mm F2.8 R WR	£349	4.5★	Attractively priced, weather-sealed, compact and lightweight wideangle prime							·			17	49	60	45.4	155
XF 16-50mm F2.8-4.8 R LM WR	£699		Compact and lightweight standard zoom with premium optics and weathersealed construction							·			24	58	65	71.4	240
XF 16-55mm F2.8 R LM WR	£899	5★	A flagship XF standard zoom lens with a constant f/2.8 aperture and weather-resistance							·			60	77	83.3	106	655
XF 16-55mm F2.8 R LM WR II	£1149		Updated premium standard zoom that's considerably smaller and lighter than its predecessor							·			30	72	78.3	95	410
XF 16-80mm F4 R WR OIS	£769	4.5★	Good-quality weather-sealed, constant maximum aperture zoom with a useful focal-length range	·						·			35	72	78.3	88.9	440
XF 18mm F1.4 R LM WR	£879	5★	Large-aperture wideangle prime with weather-resistant construction							·			20	62	68.8	75.6	370
XF 18mm F2 R	£430	4★	A compact wideangle lens with a quick aperture							·			18	52	64.5	40.6	116
XF 18-55mm F2.8-4 R LM OIS	£599		Short zoom lens with optical image stabilisation	·						·			18	58	65	70.4	310
XF 18-120mm F4 LM PZ WR	£899	3.5★	Optimised for both video and stills use, with a power zoom mechanism that operates internally							·			60	72	77.3	123.5	460
XF 18-135mm F3.5-5.6 R LM OIS WR	£699	4★	Weather-resistant zoom for Fujifilm X mount, designed to be the perfect partner for Fujifilm X-T series cameras	·						·			45	77	75.7	97.8	490
XF 23mm F1.4 R LM WR	£819	5★	Replaces the older XF 23mm f/1.4 with updated optics, faster autofocus and a weather-resistant design							·			19	58	67	77.8	375
XF 23mm F2 R WR	£419	5★	Compact weather-resistant wideangle prime lens							·			22	43	60	51.9	180
XF 23mm F2.8 R WR	£399		Ultra-small, weather-resistant pancake prime with 35mm equivalent view							·			20	39	61.8	23	90
XF 27mm F2.8 R WR	£419	4.5★	Slimline, lightweight pancake prime with aperture ring and weather-resistant construction							·			34	39	62	23	84
XF 30mm F2.8 R LM WR Macro	£599	4.5★	Relatively compact and affordable macro lens offering internal focus and 1:1 magnification							·			10	43	60	69.5	195
XF 33mm F1.4 R LM WR	£619		Designed to complement the smaller, cheaper 35mm f/1.4, with quicker autofocus and weather-sealing							·			30	58	67	73.5	360
XF 35mm F1.4 R	£439	4★	Shallow depth of field and bokeh effects are simple to achieve with this lens							·			28	52	65	54.9	187
XF 35mm F2 R WR	£299	5★	A powerful and weather-resistant lens that feels great and has the performance to match							·			35	43	60	45.9	170
XC 35mm F2	£169	4.5★	Simplified version of the 35mm f/2, with plastic construction and no weather-sealing or aperture ring							·			35	43	58.4	46.5	130
XF 50mm F1 R WR	£1499		The world's fastest autofocus lens promises to be a very special optic for portrait photography							·			70	77	87	103.5	845
XF 50mm F2 R WR	£449	5★	Lightweight weather-resistant short telephoto prime lens that's ideal for shooting portraits							·			39	46	60	59.4	200
XF 50-140mm F2.8 R LM OIS WR	£1249		A telephoto zoom with a constant maximum aperture and weather-resistance	·						·			100	72	82.9	175.9	995
XC 50-230mm F4.5-6.7 OIS II	£315		The XC lens range is designed to suit Fuji's mid-range CSCs, and this lens has optical image stabilisation	·						·			110	58	69.5	111	375
XF 55-200mm F3.5-4.8 R LM OIS	£599	4★	Telephoto with built-in optical image stabilisation plus aperture control ring	·						·			110	62	75	118	580
XF 56mm F1.2 R WR	£999	4.5★	Large-aperture short-telephoto portrait prime with high quality optics and weather-sealing							·			50	67	79.4	76	454
XF 60mm F2.4 XF R Macro	£599		A short lens designed for macro work with half-life-size magnification							·			26.7	39	64.1	70.9	215
XF 70-300mm F4-5.6 R LM OIS WR	£729	5★	Lightweight weather-sealed telezoom that's compatible with 1.4x and 2x teleconverters for greater reach	·						·			83	67	75	132.5	580
XF 80mm F2.8 R LM OIS WR Macro	£1249	4★	Fujifilm's long-awaited 1:1 macro includes weather-resistance and optical image stabilisation	·						·			25	62	80	130	750
XF 90mm F2 R LM WR	£699	5★	A classic portrait lens that's sharp, with gorgeous bokeh							·			60	62	75	105	540
XF 100-400mm F4.5-5.6 R LM OIS WR	£1399	5★	This superb zoom is both water and dust resistant, and can operate in -10°C temperatures	·						·			175	77	94.8	210.5	1375
XF 150-600mm F5.6-8 R LM OIS WR	£1899	4.5★	Long telephoto zoom that employs a small maximum aperture to keep the size and weight low	·						·			240	82	99	314.5	1605
XF 500mm F5.6 R LM OIS WR	£2899		Pro-spec super-telephoto prime that gives 750mm equivalent view and is compatible with teleconverters	·						·			275	95	104.5	255.5	1335

ALL PRICES ARE RRPS, STREET PRICES MAY VARY

Mirrorless Lenses

LENS	RRP	SCORE	SUMMARY	IMAGE STABILISATION	CANON M	CANON RF	MICRO 4 THIRDS	SONY E	NIKON Z	FUJIFILM X	LEICA L	FULL FRAME	MIN FOCUS (CM)	FILTERTHREAD (MM)	DIAMETER (MM)	LENGTH (MM)	WEIGHT (G)
					MOUNT										DIMENSIONS		
LAOWA MIRRORLESS																	
6mm F2 Zero-D MFT	£519		Widest-angle rectilinear lens available for Micro Four Thirds cameras, yet still remarkably small				·						9	58	61	52	188
7.5mm f/2 MFT	£499	4.5★	Tiny but sharp wideangle prime for Micro Four Thirds featuring manual focus and aperture control				·						12	46	50	55	170
10mm f/2 Zero-D MFT	£399	4.5★	Tiny, sharp wide prime for Micro Four Thirds with manual focus and auto aperture control from the camera				·						12	46	54	41	125
17mm f/1.8 MFT	£189		Inexpensive compact prime for Micro Four Thirds cameras with manual focus and aperture operation				·						15	46	55	50	160
18mm f/0.95 APO MFT Argus	£519		Ultra-large aperture, manual focus prime, designed for Micro Four Thirds only				·						20	62	80	83	500
25mm f/0.95 APO MFT Argus	£399		Manual-focus standard prime for Micro Four Thirds with ultra-large aperture at an affordable price				·						25	62	71	86	570
50mm f/2.8 2x Ultra Macro APO MFT	£409		Macro lens for Micro Four Thirds with manual focus, electronic aperture setting and 2x magnification				·						13.6	49	53.5	79	240
4mm f/2.8 Fisheye	£249		Lightweight fisheye lens for APS-C and Micro Four Thirds offering a circular image with a 210° angle of view				·	·		·			8	n/a	45.2	25.5	135
8-16mm f/3.5-5 CF	£579		Ultra-wideangle zoom for APS-C cameras provides 12-24mm equivalent view at an affordable price		·			·	·	·			20	86	88.4	88.5	463
9mm f/2.8 Zero-D	£499		Compact manual-focus prime for APS-C mirrorless cameras promises very low distortion		·		·	·		·			12	49	60	53	215
10mm f/4 Cookie	£339	4★	Slim, lightweight and affordable ultra-wideangle prime for APS-C offers decent optics			·		·	·	·	·		10	37	59.8	25	130
25mm f/0.95 CF APO Argus	£649		Ultra-large aperture lens for APS-C cameras with manual focus and aperture control		·	·		·	·	·			34	62	71.5	81	575
33mm f/0.95 CF APO Argus	£499		Ultra-fast manual-focus standard prime for APS-C cameras that promises minimal colour fringing			·		·	·	·			35	62	71.5	83	590
65mm f/2.8 2x Ultra Macro	£409	4.5★	Superb manual-focus macro lens that provides unusually high 2x magnification		·			·		·	·		17	52	57	100	335
9mm f/5.6 FF RL	£869		The world's widest full-frame rectilinear lens is also available in Leica M mount					·	·		·	·	12	n/a	62.4	66	350
10mm f/2.8 Zero-D FF	£839		Ultra-wideangle prime for full-frame cameras; Laowa's first autofocus lens in its E and Z-mount versions			·		·	·		·	·	12	77	82	70.8	420
10-18mm f/4.5-5.6	£899		The world's widest zoom for full-frame mirrorless cameras, with manual focus and aperture control			·		·	·		·	·	15	37	70	90.9	496
11mm f/4.5 FF RL	£769		Compact, lightweight ultra-wideangle rectilinear prime for full-frame mirrorless accepts 62mm filters					·	·		·	·	19	62	63.5	58	254
NEW 12mm f/2.8 Lite Zero-D FF	£699		'Zero distortion' ultra-wide prime that comes in 5- or 14-blade aperture versions, with AF in E and Z mounts			·		·	·		·	·	14	72	77	76.5	377
12-24mm f/5.6 FF	£729		Remarkably small and light ultra-wideangle zoom with manual focus and aperture control			·		·	·			·	15	77	69.4	93.6	497
14mm f/4 FF RL	£599		Smallest of a trio of manual-focus ultra-wideangle rectilinear RL primes for full-frame mirrorless			·		·	·		·	·	27	52	58	59	228
15mm f/2 Zero D	£899	4.5★	Manual-focus fast ultra-wideangle prime for full-frame mirrorless cameras, with minimal distortion			·		·	·		·	·	15	72	66	82	500
15mm f/4.5 Zero-D Shift	£1249	4★	The world's widest-angle shift lens offers +/-11mm movement in any direction			·		·	·			·	20	n/a	79	103	597
20mm f/4 Zero-D Shift	£1139		Wideangle shift lens that offers +/-11mm movement and promises zero distortion			·		·	·		·	·	25	82	91	95	747
28mm f/1.2 FF Argus	£669		Manual-focus large-aperture wideangle prime for full-frame mirrorless cameras			·		·	·		·	·	50	62	68.5	106.3	562
35mm f/0.95 FF Argus	£899		Ultra-large aperture manual-focus lens for full-frame mirrorless cameras			·		·	·			·	50	72	76.8	103	755
45mm f/0.95 FF Argus	£869		Manual-focus prime lens with an ultra-large maximum aperture, that promises a natural-looking perspective			·		·	·			·	50	72	76.8	110	835
58mm f/2.8 2x Ultra Macro APO	£539		Specially designed for full-frame mirrorless, this manual focus lens provides 2x magnification			·		·	·		·	·	18.5	67	74	117	595
85mm f/5.6 2x Ultra Macro APO	£449	4.5★	Remarkably small and lightweight full-frame macro lens that delivers twice life-size magnification			·		·	·			·	16.3	46	53	81	291
90mm f/2.8 2x Ultra Macro APO	£539		Fully manual macro lens offering twice life-size magnification, designed for full-frame mirrorless			·		·	·		·	·	20.5	67	74	120	619
LEICA MIRRORLESS																	
14-24mm f/2.8 Vario-Elmarit-SL Asph	£2220		Ultra-wideangle zoom for Leica's SL full-frame cameras with a large maximum aperture								·	·	28	n/a	85	131	855
24-70mm f/2.8 Vario-Elmarit-SL Asph	£2300		Large aperture standard zoom lens for Leica's full-frame mirrorless cameras								·	·	38	82	88	123	856
28-70mm f/2.8 Vario-Elmarit-SL Asph	£1650		Leica's smallest, lightest and most affordable zoom lens for its full-frame SL mirrorless system								·	·	19	67	73	102	572
35mm f/2 Summicron-SL Asph	£1950		Relatively small and affordable by Leica's standards. Not to be confused with much pricier 35mm f/2 APO								·	·	24	67	74.5	83	400
50mm f/2 Summicron-SL Asph	£1700		Leica's least expensive full-frame L-mount prime is half the weight of the premium APO alternative								·	·	45	67	74.5	83	402
70-200mm f/2.8 Vario-Elmarit-SL Asph	£2780		Optically stabilised and weather-sealed full-frame telephoto zoom, compatible with teleconverters	·							·	·	65	82	89	207	1540
100-400mm f/5-6.3 Vario-Elmar-SL	£1910		Weather-sealed and optically stabilised long telephoto zoom, compatible with 1.4x teleconverter	·							·	·	110	82	198	88	1530
NIKON MIRRORLESS																	
12-28mm f/3.5-5.6 PZ VR Nikkor Z DX	£379	4.5★	Ultra-wideangle lens for Nikon DX-format cameras with power zoom operation	·					·				19	67	72	63.5	205
16-50mm f/3.5-6.3 VR Nikkor Z DX	£329		Extremely compact and lightweight retractable kit zoom for Nikon's DX-format mirrorless	·					·				30	46	70	32	135
18-140mm f/3.5-5.6 VR Nikkor Z DX	£599	4★	Small and light all-in-one travel zoom for DX mirrorless cameras, with impressive close-focus capability	·					·				20	62	73	90	315
24mm f/1.7 Nikkor Z DX	£289	4.5★	Compact, lightweight and affordable large-aperture prime for DX-format cameras						·				18	46	70	40	135
50-250mm f/4.5-6.3 VR Nikkor Z DX	£379	4.5★	Entry-level telephoto zoom for DX mirrorless featuring retractable barrel design	·					·				100	62	74	110	405
14-24mm f/2.8 S Nikkor Z	£2499	4.5★	Pro-spec weather-sealed wideangle zoom that can use 112mm filters via the included hood						·			·	28	112	88.5	124.5	650
14-30mm f/4 S Nikkor Z	£1349	4.5★	Remarkably compact ultra-wideangle zoom that accepts 82mm screw-in filters						·			·	28	82	89	85	485
17-28mm f/2.8 Nikkor Z	£1199	4.5★	Smaller and more affordable large-aperture ultra-wide alternative to the 14-24mm f/2.8						·			·	19	67	75	101	450
20mm f/1.8 S Nikkor Z	£1049		Weather-sealed large maximum-aperture prime promises ultra-sharp images						·			·	20	77	84.5	108.5	505
24mm f/1.8 S Nikkor Z	£1049	5★	Large-aperture wideangle prime that aims to combine edge-to-edge sharpness with attractive bokeh						·			·	25	72	78	96.5	450
24-50mm f/4-6.3 Nikkor Z	£439		Ultra-compact and lightweight zoom designed to be sold with the entry-level Nikon Z 5						·			·	35	52	73.5	51	195
24-70mm f/2.8 S Nikkor Z	£2199	5★	Superb fast standard zoom includes OLED display and customisable control dial						·			·	38	82	89	126	805
NEW 24-70mm f/2.8 S Nikkor Z II	£2599		All-new pro-spec standard zoom with lightweight design, internal zoom, and declickable control dial						·			·	24	77	84	142	675
24-70mm f/4 S Nikkor Z	£999		General-purpose standard zoom for Nikon's full-frame mirrorless system						·			·	30	72	77.5	88.5	500
24-120mm f/4 S Nikkor Z	£1099	4.5★	Standard zoom for Z-system cameras with extremely useful focal-length range						·			·	35	77	84	118	630
24-200mm f/4-6.3 VR Nikkor Z	£849	4.5★	Billed as the perfect ultra-compact travel zoom lens, with dust- and drip-resistant construction	·					·			·	70	67	76.5	114	570
26mm f/2.8 Nikkor Z	£529	3.5★	Ultra-compact 'pancake' lens, designed for full-frame but also a good fit to DX-format cameras						·			·	20	52	70	23.5	125
28mm f/2.8 Nikkor Z	£249		Inexpensive, compact full-frame prime, also available as an SE version in a kit with the Z fc						·			·	19	52	70	43	155
28-75mm f/2.8 Nikkor Z	£949	4★	Large-aperture standard zoom that's much more compact and affordable than its 24-70mm f/2.8 sibling						·			·	19	67	75	120.5	565
28-400mm f/4-8 VR Nikkor Z	£1400	4★	Longest-range superzoom lens for full-frame cameras, includes weather sealing and optical stabilisation	·					·			·	20	77	84.5	141.5	725
35mm f/1.2 S Nikkor Z	£2899	5★	Pro-spec ultra-large aperture prime with premium optics and weather-sealed construction						·			·	30	82	90	150	1060
35mm f/1.4 Nikkor Z	£649	4★	Relatively affordable and lightweight large-aperture prime lens for full-frame cameras						·			·	27	62	74.5	86.5	415
35mm f/1.8 S Nikkor Z	£849		Fast, moderate-wideangle prime designed for optimum optical performance						·			·	25	62	73	86	370
40mm f/2 Nikkor Z	£249	4.5★	Small, lightweight and affordable standard prime that focuses fast and gives decent image quality						·			·	29	52	70	45.5	170
50mm f/1.2 S Nikkor Z	£2299		Ultra-large aperture weather-sealed standard prime that promises 'elaborate bokeh'						·			·	45	82	89.5	150	1090
50mm f/1.4 Nikkor Z	£499	4★	Relatively affordable and lightweight large-aperture prime lens for full-frame cameras	·					·			·	37	62	74.5	86.5	420
50mm f/1.8 S Nikkor Z	£599		Large-aperture prime that promises exceptional edge-to-edge sharpness						·			·	40	62	76	86.5	415
50mm f/2.8 MC Nikkor Z	£649		Compact, lightweight and relatively affordable macro lens that offers 1:1 magnification						·			·	16	46	74.5	66	260
70-180mm f/2.8 Nikkor Z	£1299	4.5★	Relatively small and lightweight alternative to the Z 70-200mm f/2.8 that's also much more affordable						·			·	27	67	83.5	151	795
70-200mm f/2.8 VR S Nikkor Z	£2399	5★	Pro-spec large-aperture telezoom with optical image stabilisation and built-in OLED display	·					·			·	100	77	89	220	1360
85mm f/1.2 S Nikkor Z	£2999	5★	Pro-spec ultra-large-aperture short telephoto prime designed for portrait photography						·			·	85	82	102.5	141.5	1160
85mm f/1.8 S Nikkor Z	£799	4.5★	Portrait prime for Nikon's full-frame mirrorless system that promises beautiful bokeh						·			·	80	67	75	99	470
100-400mm f/4.5-5.6 VR S Nikkor Z	£2699	5★	Optically-stabilised pro-level telephoto zoom includes top-plate status panel and weather-sealed build	·					·			·	75	77	98	222	1355
105mm f/2.8 VR S MC Nikkor Z	£999	5★	Professional-spec macro lens that boasts optical stabilisation and offers life-size magnification	·					·			·	29	62	85	140	630
135mm f/1.8 S Plena Nikkor Z	£2699	5★	Superb portrait lens that gives pin-sharp images with gorgeous bokeh, but is large and heavy in return						·			·	82	82	98	139.5	995
180-600mm f/5.6-6.3 VR Nikkor Z	£1799		Reasonably compact and affordable super-telephoto zoom, compatible with 1.4x and 2.0x teleconverters	·					·			·	130	95	110	315.5	1955

Mirrorless Lenses

LENS	RRP	SCORE	SUMMARY	IMAGE STABILISATION	MOUNT								MIN FOCUS (CM)	FILTER THREAD (MM)	DIMENSIONS		
					CANON M	CANON RF	MICRO 4 THIRDS	SONY E	NIKON Z	FUJIFILM X	LEICA L	FULL FRAME			DIAMETER (MM)	LENGTH (MM)	WEIGHT (G)
NISI MIRRORLESS																	
9mm f/2.8 ASPH	£398		Weather-sealed ultra-wide manual-focus prime for APS-C and Micro Four Thirds mirrorless cameras			·		·	·	·			20	67	74	78	364
15mm f/4 ASPH	£429		Ultra-wide manual focus prime for full-frame mirrorless promises minimal distortion and 10-ray sunstars			·		·	·	·		·	13	72	75.6	80.5	470
OLYMPUS / OM SYSTEM MIRRORLESS																	
7-14mm f/2.8 ED Pro	£999	4.5★	Super-wideangle zoom lens that's dustproof, splashproof and freeze-proof				·						20	n/a	78.9	105.8	534
8mm f/1.8 Pro Fisheye	£799		Fisheye lens with impressive image quality that's dustproof, splashproof and freeze-proof				·						12	n/a	62	80	315
8-25mm f/4 ED Pro	£899	5★	Weather-sealed wideangle zoom with premium optics and extended tele range that accepts 72mm filters				·						23	72	77	88.5	411
9mm f/8 Fish-eye Body Cap Lens	£89		Slimline lens in a body cap with 140° angle of view				·						20	n/a	56	12.8	30
9-18mm f/4-5.6 ED II	£600		Updated ultra-wideangle zoom gains water-repellant fluorine coating and OM System branding				·						25	52	56.2	49.3	154
12mm f/2.0 ED	£739	5★	A wideangle fixed lens for the Micro Four Thirds system				·						20	46	56	43	130
12-40mm f/2.8 ED Pro II	£899		Gains uprated IP53 weather-resistance, improved optical coatings, and the 'OM System' badge				·						20	62	69.9	84	382
12-45mm f/4 Pro	£599	5★	Excellent compact, lightweight weather-sealed zoom that offers 0.5x magnification at all focal lengths				·						23	58	63.4	70	254
12-100mm f/4 IS ED Pro	£1099	5★	Superb high-end weather-sealed superzoom lens featuring powerful in-lens IS with Sync IS	·			·						15	72	77.5	116.5	561
12-200mm f/3.5-6.3 ED	£800	4★	24-400mm equivalent superzoom includes weather-sealed construction and decent optics				·						22	72	77.5	99.7	455
14-42mm f/3.5-5.6 II R	£269		A redesigned variation of the standard kit lens				·						25	37	56.5	50	112
14-42mm f/3.5-5.6 EZ	£329		Compact kit lens for Olympus PEN and OM-D models with powerzoom control				·						20	37	60.6	22.5	93
14-150mm f/4-5.6 II	£550		High-powered zoom for all your needs – from wideangle to telephoto – plus weather-resistance				·						50	58	63.5	83	285
17mm f/1.2 ED Pro	£1300		High-end, large-aperture weather-sealed prime designed for documentary or landscape work				·						20	62	68.2	87	390
17mm f/1.8 II	£479		Updated version of this classic small prime lens, now with weather-sealed construction				·						25	46	57.6	37.6	112
20mm f/1.4 ED Pro	£649	4.5★	Compact, large-aperture standard prime that's the first lens to wear the 'OM System' label				·						25	58	63.4	61.7	247
25mm f/1.2 ED Pro	£1099	5★	Large maximum-aperture prime combines impressive sharpness with lovely bokeh and fast, reliable AF				·						30	62	70	87	410
25mm f/1.8 II	£399		Updated bright-aperture ultra-compact prime gains weather-resistant construction				·						25	46	59.4	42	156
30mm f/3.5 ED Macro	£249		New in the M.Zuiko Premium range, this macro lens features super-fast AF and weighs only 128g				·						9.5	46	57	60	128
40-150mm f/2.8 ED Pro	£1299	4★	This high-quality 80-300mm equivalent lens offers amazing portability for this pro class				·						70	72	79.4	160	760
40-150mm f/4 ED Pro	£799	4.5★	Remarkably compact telephoto zoom provides high-quality optics and weather-sealed construction				·						70	62	68.9	99.4	382
40-150mm f/4-5.6 R	£309		This middle-distance zoom lens has an 80-300mm 35mm-equivalent focal length				·						90	58	63.5	83	190
45mm f/1.2 ED Pro	£1200		Large-aperture lens designed for portrait photography with premium optics				·						50	62	70	84.9	410
45mm f/1.8	£279	5★	Fast-aperture lens for taking portrait shots is sharp, quiet and has no colour fringing				·						50	37	56	46	116
NEW 50-200mm f/2.8 ED IS Pro	£2999	5★	Superbly sharp pro-spec optically-stabilised telephoto zoom that's compatible with teleconverters	·			·						78	77	91.4	225.8	1075
60mm f/2.8 Macro	£450		High-precision macro lens that's dustproof and splashproof				·						19	46	56	82	185
75-300mm f/4.8-6.7 ED II	£499		Update featuring Zuiko Extra-low Reflection Optical coating said to reduce ghosting				·						90	58	69	117	423
75mm f/1.8 ED	£799	5★	Ultra-fast prime lens ideal for portraits and action shots				·						84	58	64	69	305
90mm f/3.5 Macro ED IS Pro	£1299	5★	Pro-spec macro lens with twice life-size magnification, weather-sealing, and optical stabilisation	·			·						22	62	69.8	136	453
100-400mm f/5-6.3 ED IS II	£1299		Updated ultra-telephoto zoom, now with more easily-removable tripod mount ring and full Sync IS support	·			·						130	72	86.4	205.6	1125
150-600mm f/5-6.3 ED IS	£2499	4.5★	Optically stabilised ultra-telephoto zoom that offers a massive 300-1200mm equivalent range	·			·						280	95	109.4	264.4	2065
300mm f/4 IS Pro	£2200		Compact ultra-telephoto prime with optical image stabilisation, compatible with Sync IS	·			·						140	77	92.5	227	1270
PANASONIC MIRRORLESS																	
G 7-14mm f/4	£740	5★	For a wideangle zoom, the overall level of resolution is very impressive				·						25	n/a	70	83.1	300
G 8mm Fisheye f/3.5	£730		The world's lightest and smallest fisheye lens for an interchangeable-lens camera				·						10	22	60.7	51.7	165
DG 8-18mm f/2.8-4 Leica ASPH	£1049		Splashproof, dustproof and freeze-proof ultra-wideangle zoom with premium optics				·						23	67	73.4	88	315
DG 9mm f/1.7 Leica Summilux ASPH	£449	4.5★	Compact large-aperture wideangle prime with an 18mm equivalent angle of view				·						9.5	55	60.8	52	130
DG 10-25mm f/1.7 Leica ASPH	£1800		The world's fastest standard zoom lens, with an unusual 20-50mm equivalent range				·						28	77	87.6	128	690
DG 12mm f/1.4 Leica Summilux ASPH	£1199	4.5★	Compact fast wideangle quality with excellent optics and built-in aperture ring				·						20	62	70	70	335
DG 12-35mm f/2.8 ASPH OIS Leica	£880		Fast standard zoom with reduced focus breathing and smooth aperture operation for video	·			·						15	58	67.6	73.8	306
DG 12-60mm f/2.8-4 OIS Leica	£880		Premium standard zoom with useful focal-length range and weather-resistant construction	·			·						20	62	68	86	320
G 12-60mm f/3.5-5.6 OIS ASPH	£439	4★	Incorporates a stepping motor for a smooth, silent operation and features a dust and splashproof design	·			·						20	58	66	71	210
G X 14-42mm f/3.45-5.6 X PZ POWER OIS	£369	4★	Powered zoom; impressive results in terms of both sharpness and chromatic aberration	·			·						20	37	61	26.8	95
G 14-140mm f/3.5-5.6 ASPH POWER OIS II	£619		Weather-resistant update to Panasonic's optically stabilised superzoom lens	·			·						30	58	67	75	265
DG 15mm f/1.7 Leica Summilux	£549	4★	High-speed prime with a compact metal body, includes three aspherical lenses to cut down distortion				·						20	46	57.5	36	115
G 20mm f/1.7 ASPH II	£249	4.5★	Ultra-compact fast prime with excellent optics but slower autofocus than more modern options				·						20	46	25.5	63	87
DG 25mm f/1.4 Leica Summilux II Asph	£580	5★	Lovely fast standard prime with dust- and splash-resistant construction				·						30	46	63	54.5	205
G 25mm f/1.7 ASPH	£159	4.5★	Inexpensive fast normal prime for Micro Four Thirds that offers very respectable optical quality				·						25	46	60.8	52	125
DG 25-50mm f/1.7 Leica ASPH	£1800		High-end ultra-large-aperture short telephoto zoom that's designed to complement the 10-25mm f/1.7				·						28	77	87.6	127.6	654
G 30mm f/2.8 Macro MEGA OIS	£300	3★	Compact lens offering true-to-life magnification capability for better macro images	·			·						10	46	58.8	63.5	180
DG 35-100mm f/2.8 Power OIS Leica Vario-Elmarit	£1099		Updated fast telephoto zoom promises improved flare resistance thanks to Nano Surface Coatings	·			·						85	58	67.4	99.9	360
G 35-100mm f/4-5.6 ASPH MEGA OIS	£300		Telephoto zoom equivalent to 70-200mm on a 35mm camera	·			·						90	46	55.5	50	135
DG 42.5mm f/1.2 Leica DG OIS	£1399	5★	Mid-telephoto high-speed Leica DG Nocticron lens with 2 aspherical lenses and ultra-wide aperture	·			·						50	67	74	76.8	425
G 42.5mm f/1.7 Power OIS	£349		Mid-telephoto lens with a 35mm equivalent of 85mm, its f/1.7 aperture promises a beautiful bokeh effect	·			·						37	31	55	50	130
DG 45mm f/2.8 OIS Macro Leica	£539		Tiny macro lens with 1:1 magnification and optical image stabilisation	·			·						15	46	63	62.5	225
G 45-150mm f/4-5.6 MEGA OIS	£280	4★	Compact, lightweight telephoto zoom comprising 12 elements in nine groups	·			·						90	52	62	73	200
G X 45-175mm f/4-5.6 X PZ POWER OIS	£400	4★	A powered long-focal-length zoom lens	·			·						90	46	61.6	90	210
G 45-200mm f/4-5.6 MEGA OIS II	£380		Telephoto zoom lens with dust and splashproof construction, supports Panasonic's Dual IS	·			·						100	52	70	100	380
DG 50-200mm f/2.8-4 OIS Leica	£1600		Premium telephoto zoom that completes Panasonic's Leica f/2.8-4 series	·			·						75	67	76	132	655
G 100-300mm f/4-5.6 MEGA OIS II	£570	4★	Long zoom lens with dustproof and splashproof construction, supports Panasonic's Dual IS	·			·						150	67	73.6	126	520
DG 100-400mm f/4-6.3 OIS II Leica	£1499		Updated super-telephoto zoom promises improved zoom mechanism and adds teleconverter compatibility	·			·						130	72	83	171.5	985
DG 200mm f/2.8 OIS Leica	£2699	5★	Stunning 400mm-equivalent fast telephoto prime, comes with 1.4x teleconverter in the box	·			·						115	77	87.5	174	1245
S 14-28mm f/4-5.6 Macro	£880	4.5★	Lightweight and affordable ultra-wideangle zoom that offers unusually close focusing								·	·	15	77	84	89.8	345
S Pro 16-35mm f/4	£1499		Relatively compact and lightweight premium wideangle zoom with weather-sealed construction								·	·	25	77	85	99.6	500
S 18mm f/1.8	£800	4.5★	Large-aperture ultra-wideangle prime that's relatively compact, lightweight and affordable								·	·	18	67	73.6	82	340
S 18-40mm f/4.5-6.3	£519		World's smallest and lightest full-frame zoom lens, designed to match the Lumix S9 camera								·	·	15	62	67.9	40.9	155
S 20-60mm f/3.5-5.6	£619		Compact, lightweight and relatively inexpensive standard zoom with a wider than usual view								·	·	15	67	77.4	87.2	350
S 24mm f/1.8	£799	4.5★	Wideangle prime that's relatively lightweight and compact								·	·	24	67	73.6	82	310
S 26mm f/8	£219		Slim and ultra-lightweight 'pancake' prime, but manual-focus only and with a fixed f/8 aperture								·	·	25	n/a	67.1	18.1	58
S 24-60mm f/2.8	£899	4.5★	Relatively small, lightweight and affordable large-aperture zoom that gives consistently fine images								·	·	19	77	84.0	99.9	544
S Pro 24-70mm f/2.8	£2250		Pro-range fast standard zoom includes dust- and splash-resistance, along with a focus-clutch mechanism								·	·	37	82	90.9	140	935

ALL PRICES ARE RRPS, STREET PRICES MAY VARY

We've tried our hardest to ensure that the information in this guide is as complete and accurate as possible. However, some errors will inevitably have crept in along the way: if you spot one, please let us know by emailing ap.ed@kelsey.co.uk. Unfortunately we don't have space to list every single product on the market, so we don't include the most expensive speciality items. **Before making a purchase we advise you to check prices, along with any crucial specifications or requirements, with either a reputable retailer or the manufacturer's website.**

Mirrorless Lenses

LENS	RRP	SCORE	SUMMARY		MOUNT										DIMENSIONS		
				IMAGE STABILISATION	CANON M	CANON RF	MICRO 4 THIRDS	SONY E	NIKON Z	FUJIFILM X	LEICA L	FULL FRAME	MIN FOCUS (CM)	FILTER THREAD (MM)	DIAMETER (MM)	LENGTH (MM)	WEIGHT (G)
S 24-105mm f/4 Macro OIS	£1750		L-mount full-frame standard zoom which offers half-life-size magnification	·							·	·	30	77	84.0	118	680
S 28-200mm f/4-7.1 Macro OIS	£899	4.5★	Unusually small and lightweight full-frame superzoom lens, but with slow maximum aperture in return	·							·	·	14	67	77.3	93.4	413
S 35mm f/1.8	£580	4.5★	Relatively compact and lightweight full-frame prime designed for both stills and video shooting								·	·	24	67	73.6	82	295
S Pro 50mm f/1.4	£2300		Premium, fast standard prime for full-frame mirrorless with built-in aperture ring								·	·	44	77	90	130	955
S 50mm f/1.8	£429	4★	Relatively lightweight and affordable standard prime that gives fine images but can struggle with close focus								·	·	45	67	73.6	82	300
S 85mm f/1.8	£600		This short telephoto portrait lens is the first in a new line of practical, affordable f/1.8 primes								·	·	80	67	73.6	82	355
S Pro 70-200mm f/2.8 OIS	£2599		Pro-spec fast telephoto zoom incorporating optical image stabilisation and weather-sealing	·							·	·	95	82	94.4	208.6	1570
S Pro 70-200mm f/4 OIS	£1300		Image-stabilised, weather-sealed telephoto zoom for L-mount full-frame mirrorless	·							·	·	92	77	84.4	179	985
S 70-300mm f/4.5-5.6 Macro OIS	£1260		Relatively lightweight optically-stabilised telephoto zoom featuring dust- and splash-proof construction	·							·	·	54	77	84.0	148	790
S 100mm f/2.8 Macro	£999	5★	Unusually small and lightweight short-telephoto macro that offers life-size magnification								·	·	20	67	73.6	82	298

SAMYANG MIRRORLESS

LENS	RRP	SCORE	SUMMARY	IMAGE STABILISATION	CANON M	CANON RF	MICRO 4 THIRDS	SONY E	NIKON Z	FUJIFILM X	LEICA L	FULL FRAME	MIN FOCUS (CM)	FILTER THREAD (MM)	DIAMETER (MM)	LENGTH (MM)	WEIGHT (G)
7.5mm f/3.5 UMC fisheye MFT	£253		Fisheye manual-focus lens with Ultra Multi Coated lens elements to reduce flare and ghosting				·						9	n/a	48.3	60	197
8mm f/2.8 UMC fisheye II	£249		Updated version of the Samyang 8mm f/2.8 UMC Fisheye lens, with improved optical construction		·			·		·			30	n/a	60	64.4	290
12mm f/2 NCS CS	£330		Fast wideangle prime for APS-C and Micro Four Thirds mirrorless cameras		·		·	·		·			20	67	72.5	59	245
35mm f/1.2 ED AS UMC CS	£359		Standard-angle manual-focus lens for mirrorless cameras with APS-C sensor size		·		·	·		·			38	62	67.5	74.2	420
50mm f/1.2 AS UMC CS	£299	5★	Fast telephoto prime that can produce stunning results with a super-shallow depth of field		·		·	·		·			50	62	67.5	74.5	380
85mm f/1.8 ED UMC CS	£319		Manual-focus medium-telephoto portrait prime for APS-C mirrorless cameras		·		·	·		·			65	62	67.5	81	423
300mm f/6.3 ED UMC CS Reflex	£249		A compact reflex mirror lens dedicated for mirrorless compact system cameras		·		·	·		·			90	58	73.7	64.5	320
12mm f/2 AF	£402	4★	Affordable large-aperture ultra-wide prime for APS-C cameras, available in E, X, and Canon RF mounts			·		·		·			19	62	70	59.2	213
14mm f/2.8 AF	£629		Autofocus wideangle prime for Sony full-frame mirrorless FE mount cameras					·				·	20	n/a	85.5	97.5	505
14-24mm f/2.8 FE AF	£1050		Remarkably small and lightweight weather-sealed ultra-wideangle zoom that accepts 77mm filters					·				·	18	77	88.8	98.6	445
NEW 16mm f/2.8 P FE AF	£348		Extremely affordable and lightweight weather-sealed ultra-wideangle prime for Sony full-frame cameras					·				·	12	62	69.8	70.5	207
18mm f/2.8 FE AF	£350		Compact, lightweight autofocus wideangle prime for Sony full-frame mirrorless cameras					·				·	25	58	63.5	60.5	145
24mm f/1.8 FE AF	£460		Boasts Custom Mode function that sets the lens to infinity focus for astrophotography					·				·	19	58	65	71.5	230
24mm f/2.8 FE AF	£280	4.5★	Small, lightweight autofocus wideangle prime for full-frame mirrorless cameras					·				·	24	49	61.8	37	93
24-70mm f/2.8 FE AF	£828		Samyang's first-ever zoom lens includes a manual focus ring that can be switched to controlling aperture					·				·	35	82	88	128.5	1027
35-150mm f/2-2.8 FE AF	£1319		Ultra-large-aperture zoom with weather-sealed construction and video-friendly features					·				·	33	82	92.8	157.4	1231
35mm f/1.4 FE AF II	£635	4.5★	Large-aperture prime with AF-stop button and custom mode switch for manual focus ring					·				·	29	67	75	115	659
35mm f/1.4 P FE AF	£528		Third-generation 'Prima' lens includes weathersealing and a USB-C port for firmware updates					·				·	30	67	75	99.2	470
35mm f/1.8 FE AF	£360		Smaller, lighter and more affordable than its Sony equivalent, with a dual-mode manual focus / control ring					·				·	29	58	65	63.5	210
35mm f/2.8 FE AF	£279	4.5★	Compact, lightweight, inexpensive autofocus prime lens for full-frame mirrorless cameras					·				·	35	49	61.8	33	86
45mm f/1.8 FE AF	£350	4.5★	Small standard prime for Sony full-frame mirrorless					·				·	45	49	61.8	56.1	162
50mm f/1.4 FE AF II	£599	4.5★	Billed as the smallest and lightest large-aperture 50mm prime for Sony FE, with completely new optical design					·				·	40	72	80.1	88.9	420
75mm f/1.8 AF	£380	4.5★	Small, lightweight short telephoto for full-frame Sony, also available in Fujifilm X mount					·		·		·	69	58	65	69	230
85mm f/1.4 FE AF II	£639		Relatively lightweight portrait prime with a focus hold button and custom mode switch					·				·	85	72	83.4	99.5	507
NEW 85mm f/1.8 P FE AF	£348		Small, lightweight and affordable short telephoto prime that doesn't skimp on features					·				·	80	62	69.8	71.5	272
135mm f/1.8 FE AF	£799		Fast-aperture mid-telephoto lens designed for subjects such as portraiture and astrophotography					·				·	69	82	93.4	129.6	772

SIGMA MIRRORLESS

LENS	RRP	SCORE	SUMMARY	IMAGE STABILISATION	CANON M	CANON RF	MICRO 4 THIRDS	SONY E	NIKON Z	FUJIFILM X	LEICA L	FULL FRAME	MIN FOCUS (CM)	FILTER THREAD (MM)	DIAMETER (MM)	LENGTH (MM)	WEIGHT (G)
10-18mm f/2.8 DC DN | C	£600	4.5★	Strikingly compact and lightweight large-aperture ultra-wideangle zoom for APS-C cameras					·		·	·		11.6	67	72.2	64	255
NEW 12mm f/1.4 DC | C	£519		Ultra-wideangle large-aperture prime for APS-C cameras, with aperture ring (control dial on RF)			·		·		·			17.2	62	68	69.4	225
16mm f/1.4 DC DN | C	£450	4.5★	Large-aperture wideangle lens with dustproof and splashproof design		·		·	·		·	·		25	67	72.2	92.3	405
16-300mm f/3.5-6.7 DC OS | C	£599	4★	All-in-one superzoom lens for APS-C cameras with an enormous 24-450mm equivalent range	·		·		·		·	·		17	67	73.8	121.4	615
17-40mm f/1.8 DC | A	£779	4★	Ultra-large-aperture 25.5-60mm equivalent zoom for APS-C cameras, with aperture ring/control dial			·		·		·	·		28	67	72.9	117.9	525
18-50mm f/2.8 DC DN | C	£430	4.5★	Fast standard zoom for APS-C mirrorless, that's relatively inexpensive but lacks optical stabilisation			·		·		·	·		12.1	55	61.6	76.5	290
23mm f/1.4 DC DN | C	£450		Large-aperture prime for APS-C cameras with 35mm equivalent angle of view					·		·	·		25	52	65.8	76.9	340
30mm f/1.4 DC DN | C	£300	4★	A prime for Micro Four Thirds and Sony E-mount users, it's impressively sharp even at f/1.4		·		·	·		·	·		30	52	64.8	73	140
56mm f/1.4 DC DN | C	£400	4.5★	Small, lightweight large-aperture portrait prime for APS-C Sony and Micro Four Thirds		·		·	·		·	·		50	55	66.5	59.5	280
14mm f/1.4 DG DN | A	£1399	5★	World's first 14mm lens with a bright f/1.4 aperture, designed with astrophotography in mind					·			·	·	30	n/a	101.4	149.9	1170
14-24mm f/2.8 DG DN | A	£1459	5★	Superb ultra-wide zoom for full-frame mirrorless that's two-thirds of the weight of its DSLR equivalent					·			·	·	28	n/a	85	131	795
15mm f/1.4 DG DN Fisheye | A	£1859		Full-frame f/1.4 fisheye lens, which covers the entirety of full-frame and provides a 180° angle of view					·			·	·	38.5	n/a	104	157.9	1360
16-28mm f/2.8 DG DN | C	£750	4.5★	Relatively compact and affordable ultra-wideangle zoom designed to complement the 28-70mm f/2.8					·			·	·	25	72	77.2	100.6	450
17mm f/4 DG DN | C I-series	£550	4★	Small and lightweight ultra-wideangle prime that boasts all-metal barrel construction					·			·	·	12	55	64	48.8	225
20mm f/1.4 DG DN | A	£859		Bright wideangle prime that includes an array of features designed for astrophotography					·			·	·	23	82	87.8	111.2	635
20mm f/2 DG DN | C I-series	£650	5★	Small wideangle autofocus prime with a large maximum aperture and premium metal construction					·			·	·	22	62	70	74.4	370
NEW 20-200mm f/3.5-6.3 DG | C	£799		World's first full-frame all-in-one superzoom lens with a 20mm ultra-wideangle setting					·			·	·	16.5	72	77.2	115.5	550
24mm f/1.4 DG DN | A	£779		Large-aperture wideangle prime boasts aperture ring, focus lock switch, and rear filter holder					·			·	·	25	72	75.7	95.5	520
24mm f/2 DG DN | C I-series	£550	5★	Moderately fast premium wideangle prime with metal construction, aperture ring, and great optics					·			·	·	24.5	62	70	74	360
24mm f/3.5 DG DN | C I-series	£480		Compact metal-barrelled wideangle prime that offers half life-size magnification					·			·	·	10.8	55	64	48.8	225
24-70mm f/2.8 DG DN II | A	£1179	5★	Second-generation standard zoom gains updated optics, faster autofocus, and aperture ring					·			·	·	17	82	87.8	120.2	745
28-45mm f/1.8 DG DN | A	£1299	4★	World's largest-aperture full-frame zoom, but at the expense of bulk and limited focal-length range					·			·	·	30	82	87.8	151.4	960
28-70mm f/2.8 DG DN | C	£760	4.5★	Small, lightweight and relatively affordable large-aperture full-frame standard zoom					·			·	·	19	67	72.2	101.5	470
28-105mm f/2.8 DG DN | A	£1399	4.5★	Versatile large-aperture standard zoom, with fine optics and longer than usual telephoto end					·			·	·	40	82	87.8	157.9	995
35mm f/1.2 DG DN | A	£1459		Ultra-large aperture autofocus lens for either Sony E or Leica L mount promises top-notch optics					·			·	·	30	82	87.8	136.2	1090
NEW 35mm f/1.2 DG II | A	£1299		Second-generation f/1.2 lens promises improved image quality in a significantly smaller size					·			·	·	28	72	77.2	115.5	550
35mm f/1.4 DG DN | A	£750	5★	General-purpose fast prime promises top-notch optics, fast quiet AF, and a comprehensive set of controls					·			·	·	30	67	75.7	109.5	645
35mm f/2 DG DN | C I-series	£550		Everyday walkaround prime that promises premium optical performance					·			·	·	27	58	70	65	325
45mm f/2.8 DG DN | C	£549		Ultra-compact full-frame standard prime for everyday shooting, with all-metal barrel construction					·			·	·	24	55	64	46.2	215
50mm f/1.2 DG DN | A	£1399	5★	Fully featured ultra large-aperture standard prime that's surprisingly compact and affordable					·			·	·	40	72	81	108.8	745
50mm f/1.4 DG DN | A	£849	5★	All-new, designed for mirrorless version of Sigma's legendary 50mm f/1.4 'Art' lens					·			·	·	45	72	78.2	109.5	670
50mm f/2 DG DN | C I-series	£620	4.5★	Relatively compact everyday standard prime, with metal barrel construction and aperture ring					·			·	·	45	58	70	68	350
65mm f/2 DG DN | C I-series	£650		Compact short-telephoto portrait prime designed to deliver sharp images with attractive background blur					·			·	·	55	62	72	74.7	405
70-200mm f/2.8 DG DN OS | S	£1499	5★	Designed-for-mirrorless fast telezoom includes weather-sealed construction and declickable aperture ring	·				·			·	·	65	77	90.6	205	1345
85mm f/1.4 DG DN | A	£999	5★	Superb large-aperture portrait prime for full-frame cameras that's a fraction of the size of its SLR equivalent					·			·	·	85	77	82.4	94.1	630
90mm f/2.8 DG DN | C I-series	£550	4.5★	Small short-telephoto prime with all-metal construction and aperture ring that's ideal for portraits					·			·	·	50	55	64	61.7	295
100-400mm f/5-6.3 DG DN OS | C	£899	5★	Relatively compact, lightweight and affordable long telephoto zoom with optical stabilisation	·				·		·	·	·	112	67	86	199.2	1140
105mm f/2.8 DG DN Macro | A	£700	5★	Weather-sealed 1:1 macro lens that delivers superlative image quality					·			·	·	29.5	62	74	133.6	715
60-600mm f/4.5-6.3 DG DN OS | S	£2000		Unique 10x ultra-telephoto zoom for E and L mounts with a shortest focal length of 60mm	·				·			·	·	45	105	119.4	281.2	2485
NEW 135mm f/1.4 DG | A	£1649		Unique portrait lens that's the world's longest focal-length f/1.4 autofocus optic					·			·	·	110	105	111.7	135.5	1430
150-600mm f/5-6.3 DG DN OS | S	£1200		Ultra-telephoto zoom that aims to provide pro-spec optics and build quality in a relatively light package	·				·			·	·	58	95	109.4	263.6	2100
NEW 200mm f/2 DG OS | S	£2999		Large-aperture telephoto prime with optical stabilisation and dust/splash-resistant design	·				·			·	·	170	105	118.9	201	1820
500mm f/5.6 DG DN OS | S	£2779		Impressively portable long telephoto prime, with optical stabilisation plus dust- and splashproof build	·				·			·	·	320	95	107.6	234.7	1370

Mirrorless Lenses

LENS	RRP	SCORE	SUMMARY		MOUNT										DIMENSIONS		
				IMAGE STABILISATION	CANON M	CANON RF	MICRO 4 THIRDS	SONY E	NIKON Z	FUJIFILM X	LEICA L	FULL FRAME	MIN FOCUS (CM)	FILTER THREAD (MM)	DIAMETER (MM)	LENGTH (MM)	WEIGHT (G)
SONY MIRRORLESS																	
E 10-18mm f/4 OSS	£750	4★	Super-wideangle zoom with Super ED glass and Optical SteadyShot image stabilisation	·				·					25	62	70	63.5	225
E 10-20mm f/4 G PZ	£750	4.5★	Ultra-wideangle powerzoom lens for APS-C mirrorless with dust- and moisture-resistant construction					·					13	62	69.8	55	178
E 11mm f/1.8	£500	4.5★	Lightweight large-aperture ultra-wideangle prime for APS-C cameras, aimed primarily at vloggers					·					15	55	66	57.5	181
E 15mm f/1.4 G	£750		Large-aperture APS-C wideangle prime with premium optics, weather-sealing and an aperture ring					·					17	55	66.6	69.5	219
E 16mm f/2.8	£220	4★	Pancake lens for APS-C mirrorless, with a circular aperture and Direct Manual Focus					·					24	49	62	22.5	67
E 16-50mm f/3.5-5.6 PZ OSS II	£289		Updated compact powerzoom kit lens gains support for video and stills shooting at 120 frames per second	·				·					25	40.5	66	31.2	107
E 16-55mm f/2.8 G	£1200		Premium, high-resolution, weather-resistant standard zoom for APS-C mirrorless cameras					·					33	67	73	100	494
E 16-70mm f/4 ZA OSS Vario-Tessar T*	£839		A lightweight, versatile mid-range zoom with a constant f/4 aperture	·				·					35	55	66.6	75	308
E 18-55mm f/3.5-5.6 OSS	£270		Optical SteadyShot, said to be silent during movie capture, and a circular aperture	·				·					25	49	62	60	194
E 18-105mm f/4 G PZ OSS	£499		Sony G lens for E-mount cameras with a constant f/4 aperture	·				·					45	72	78	110	427
E 18-110mm f/4 G PZ OSS	£3300		Constant f/4 maximum aperture powerzoom for video production, for Super 35mm / APS-C cameras	·				·					40	95	110	167.5	1105
E 18-135mm f/3.5-5.6 OSS	£570		Lightweight, compact standard zoom designed to match Alpha 6000-series cameras	·				·					45	55	67.2	88	325
E 18-200mm f/3.5-6.3 OSS LE	£489		Smaller and lighter than comparable lenses, this is an ideal high-magnification travel lens	·				·					50	62	68	98	460
E 18-200mm f/3.5-6.3 PZ OSS	£999		Boasts powered zoom and image stabilisation with Active Mode, making it ideal for movies	·				·					30	67	93.2	99	649
E 20mm f/2.8	£309		Pancake wideangle lens promises to be the perfect walkaround partner for E-mount cameras					·					20	49	62.6	20.4	69
E 24mm f/1.8 ZA Sonnar T*	£839		Top-quality Carl Zeiss optic ideally suited to Alpha 6000-series bodies					·					16	49	63	65.6	225
E 30mm f/3.5 Macro	£219		A macro lens for Sony's APS-C compact system cameras					·					9	49	62	55.5	138
E 35mm f/1.8 OSS	£399		Lightweight, versatile prime with Optical SteadyShot image stabilisation	·				·					30	49	62.2	45	155
E 50mm f/1.8 OSS	£219		A handy, low-price image-stabilised portrait lens for the APS-C Alpha mirrorless range	·				·					39	49	62	62	202
E 55-210mm f/4.5-6.3 OSS	£289		Lightweight optically stabilised telephoto zoom lens for APS-C mirrorless	·				·					100	49	63.8	108	345
E 70-350mm f/4.5-6.3 G OSS	£830		High-end long telephoto zoom for APS-C E-mount cameras includes optical stabilisation	·				·					110	67	77	142	625
FE 12-24mm f/2.8 GM	£2900		The world's widest-angle zoom with a constant f/2.8 maximum aperture promises pro-level quality					·				·	28	n/a	97.6	137	847
FE 12-24mm f/4 G	£1700	4.5★	Compact, weather-resistant super-wideangle zoom with high-quality optics					·				·	28	n/a	87	117.4	565
FE 14mm f/1.4 GM	£1400		Remarkably small and lightweight large-aperture ultra-wideangle prime that accepts rear gel filters					·				·	25	n/a	83	99.8	460
FE 16-25mm F2.8 G	£1249	4.5★	Compact, affordable and well-featured f/2.8 wideangle zoom, but with somewhat restrictive range					·				·	18	67	78.4	91.4	409
FE 16-35mm f/2.8 GM	£2300		Premium G Master-series fast wideangle zoom with weather-resistant construction					·				·	28	82	88.5	121.6	680
FE 16-35mm f/2.8 GM II	£2400	5★	All-new wideangle zoom that combines premium optics, relatively compact size, and weather-sealing					·				·	22	82	87.8	111.5	547
FE 16-35mm f/4 ZA OSS Vario-Tessar T*	£1289	5★	Zeiss full-frame wideangle zoom lens that provides consistently good image quality	·				·				·	28	72	78	98.5	518
FE 16-35mm f/4 G PZ	£1300	4.5★	Small and lightweight ultra-wideangle zoom with superbly implemented power zoom operation					·				·	23	72	80.5	88.1	353
FE 16mm f/1.8 G	£849	4★	Remarkably small large aperture ultra-wideangle prime, includes weather sealing and aperture ring					·				·	15	67	73.8	75	304
FE 20mm f/1.8 G	£949	5★	Compact, super-sharp wideangle prime featuring aperture ring and weather-resistant construction					·				·	18	67	84.7	73.5	373
FE 20-70mm f/4 G	£1400	4.5★	Lightweight standard zoom with excellent optics and an unusually wide view, but a painful price					·				·	30	72	78.7	99	488
FE 24mm f/1.4 GM	£1450	5★	Compact, large-aperture wideangle prime includes aperture ring and weather-resistant construction					·				·	24	67	75.4	92.4	445
FE 24mm f/2.8 G	£630		Small, lightweight wideangle prime with premium aluminium construction					·				·	24	49	68	45	162
FE 24-50mm f/2.8 G	£1149	4★	Large-aperture standard zoom with relatively compact size but limited focal-length range					·				·	33	67	74.8	92.3	440
FE 24-70mm f/2.8 GM	£1799	5★	This pro-grade standard lens for the Sony full-frame FE mount gives exceptionally sharp results					·				·	38	82	87.6	136	886
FE 24-70mm f/2.8 GM II	£2100	5★	Superb second-generation pro standard zoom is smaller, lighter, sharper and more video-friendly					·				·	30	82	87.8	119.9	695
FE 24-70mm f/4 ZA OSS Vario-Tessar T*	£1049	5★	Compact lens with an f/4 maximum aperture across the zoom range and built-in image stabilisation	·				·				·	40	67	73	94.5	426
FE 24-105mm f/4 G OSS	£1199	5★	Excellent full-frame standard zoom with optical stabilisation and weather-resistant design	·				·				·	38	77	83.4	113.3	663
FE 24-240mm f/3.5-6.3 OSS	£929	3★	Ideal for travel, landscapes and more, with built-in stabilisation. Also dust- and moisture-resistant	·				·				·	50	72	80.5	118.5	780
FE 28mm f/2	£419	4★	This full-frame wideangle prime with a bright f/2 maximum aperture promises excellent sharpness					·				·	29	49	64	60	200
FE 28-60mm f/4-5.6	£450		Ultra-compact, retractable kit zoom designed for the rangefinder-style Alpha 7C					·				·	30	40.5	67	45	167
FE 28-70mm f/2 GM	£3049	5★	Remarkable ultra-large aperture standard zoom that boasts superb optics in a reasonable size					·				·	38	86	92.9	139.8	918
FE 28-70mm f/3.5-5.6 OSS	£449		Built-in Optical SteadyShot image stabilisation, lightweight, and a popular zoom range	·				·				·	30	55	72.5	83	295
FE 28-135mm PZ f/4 G OSS	£2379		Constant f/4 maximum aperture powerzoom for video production, for full-frame cameras	·				·				·	95	95	162.5	105	1215
FE 35mm f/1.4 ZA Distagon T*	£1559	4★	Full-frame ZEISS Distagon lens with large, bright f/1.4 aperture					·				·	30	72	78.5	112	630
FE 35mm f/1.4 GM	£1499	5★	Stunning large-aperture prime that's smaller, lighter and focuses closer than its ZA predecessor					·				·	27	67	76	96	524
FE 35mm f/1.8	£630	4.5★	Lightweight fast prime with fine optics and quick autofocus that's well-matched to Alpha 7 series bodies					·				·	22	55	65.6	73	280
FE 35mm f/2.8 ZA Sonnar T*	£699		When coupled with a full-frame Sony E-mount camera, this prime lens promises to deliver					·				·	35	49	61.5	36.5	120
FE 40mm f/2.5 G	£630	5★	Sony's first 40mm prime is a compact, lightweight design with weather-sealed metal build					·				·	28	49	68	45	173
FE 50mm f/1.2 GM	£2100	5★	Remarkable ultra-fast prime offers stunning quality for the same size and weight as its f/1.4 ZA sibling					·				·	40	72	87	108	778
FE 50mm f/1.4 ZA Planar T*	£1500	5★	Optically excellent premium fast prime, but large and heavy for its class					·				·	45	72	83.5	108	778
FE 50mm f/1.4 GM	£1500	5★	Superb large-aperture standard prime with excellent optics and a pro-spec control setup					·				·	38	67	80.6	96	516
FE 50mm f/1.8	£240	4★	Features a new optical design with a single aspherical element, but slow autofocus					·				·	45	49	68.6	59.5	186
FE 50mm f/2.5 G	£630		Small prime boasts an aperture ring that can be switched between clicked and clickless operation					·				·	35	49	68	45	174
FE 50mm f/2.8 Macro	£500	4★	Sony's budget macro for full-frame CSCs offers decent optics but is slow at focusing					·				·	16	55	70.8	71	236
FE 50-150mm f/2 GM	£3799	5★	Premium ultra-large-aperture full-frame telephoto zoom that's ideal for portrait and event photography					·				·	40	95	102.8	200	1340
FE 55mm f/1.8 ZA Sonnar T*	£849		35mm full-frame prime lens with wide aperture allowing good images indoors or in low light					·				·	50	49	64.4	70.5	281
FE 70-200mm f/2.8 GM OSS	£2500	5★	Compact, lightweight telephoto zoom lens for full-frame E-mount bodies	·				·				·	96	77	88	200	1480
FE 70-200mm f/2.8 GM OSS II	£2600	5★	The world's lightest 70-200mm f/2.8 provides superb optical quality and extensive controls	·				·				·	40	77	88	200	1045
FE 70-200mm f/4 G OSS	£1359	4★	G-series telephoto zoom lens, dust- and water-resistant, with built-in image stabilisation	·				·				·	100	72	80	175	840
FE 70-200mm f/4 Macro G OSS II	£1749	5★	Updated telezoom boasts excellent optics and useful half life-size macro feature	·				·				·	26	72	82.2	149	794
FE 70-300mm f/4.5-5.6 G OSS	£1150		Sony's most compact image-stabilised telephoto zoom	·				·				·	90	72	84	143.5	854
FE 85mm f/1.8	£550	4★	Relatively inexpensive portrait lens includes dust and moisture-resistant construction					·				·	80	67	78	82	371
FE 85mm f/1.4 GM	£1889	5★	Stunning image quality from Sony's premium 'G Master' portrait lens					·				·	80	77	89.5	107.5	820
FE 85mm f/1.4 GM II	£1849	5★	Updated short-telephoto portrait lens provides even better image quality in a lighter design					·				·	85	77	84.7	107.3	642
FE 90mm f/2.8 Macro G OSS	£1049	5★	Optically excellent dedicated macro lens for Sony's full-frame E-mount cameras	·				·				·	28	62	79	130.5	602
FE 100mm f/2.8 STF GM OSS	£1700		Innovative portrait lens combines optical stabilisation and an apodisation filter for smooth bokeh	·				·				·	57	72	85.2	118.1	700
FE 100-400mm f/4.5-5.6 GM OSS	£2500	5★	Premium optically stabilised, weather-sealed telezoom designed to match the Alpha 9	·				·				·	98	77	93.9	205	1395
FE 135mm f/1.8 GM	£1750	5★	Large-aperture portrait prime for full-frame combines exceptional sharpness and attractive bokeh					·				·	70	82	89.5	127	950
FE 200-600mm f/5.6-6.3 G OSS	£1799		Weather-resistant super-telephoto, with easy-to-use internal zoom design	·				·				·	240	95	111.5	318	2115
FE 400-800mm f/6.3-8 G OSS	£2549	4.5★	Unique ultra-telephoto zoom, that uses an internal zoom mechanism and is compatible with teleconverters	·				·				·	170	105	119.8	346	2475

Mirrorless Lenses

				IMAGE STABILISATION	CANON M	CANON RF	MICRO 4 THIRDS	SONY E	NIKON Z	FUJIFILM X	LEICA L	FULL FRAME	MIN FOCUS (CM)	FILTER THREAD (MM)	DIAMETER (MM)	LENGTH (MM)	WEIGHT (G)
LENS	RRP	SCORE	SUMMARY		MOUNT										DIMENSIONS		
TAMRON MIRRORLESS																	
11-20mm F/2.8 Di III-A RXD	£819		Large-aperture wideangle zoom for Sony APS-C mirrorless cameras with moisture-resistant construction			·		·					15	67	73	86.2	335
17-70mm F/2.8 Di III-A VC RXD	£780	4.5★	Provides a uniquely useful combination of 4.1x zoom range, f/2.8 maximum aperture and optical stabilisation	·				·		·			19	67	74.6	119.3	525
18-300mm F/3.5-6.3 Di III-A VC VXD	£679	3★	Superzoom lens for APS-C mirrorless cameras, available in Canon RF, Fujifilm X, Nikon Z and Sony E mounts	·		·		·	·	·			15	67	75.5	125.6	620
NEW 16-30mm F/2.8 Di III VXD G2	£849		Second-generation ultra-wideangle f/2.8 zoom with moisture-resistant construction, fits Nikon Z and Sony E					·	·			·	19	67	74.8	101.8	440
17-28mm F/2.8 Di III RXD	£899	5★	Small and lightweight fast wideangle zoom boasts excellent optics and fast autofocus					·				·	19	67	73	99	420
17-50mm F/4 Di III VXD	£749		Unique zoom for full-frame cameras that extends from the wideangle into the 'standard' range					·				·	30	67	74.8	114.4	460
20mm F/2.8 Di III OSD M1:2	£399		Widest of a trio of lightweight primes offering half life-size magnification and splash-proof build					·				·	11	67	73	64	220
20-40mm F/2.8 Di III VXD	£879	4.5★	Billed as the smallest and lightest ultra-wideangle f/2.8 zoom for full-frame E-mount cameras					·				·	17	67	74.4	86.5	365
24mm F/2.8 Di III OSD M1:2	£399		Compact wideangle prime designed for high-resolution full-frame mirrorless cameras					·				·	12	67	73	64	215
28-75mm F/2.8 Di III VXD G2	£849	4.5★	Second-generation fast standard zoom boasts new, faster AF motor and completely redesigned optics					·				·	18	67	76	118	540
28-200mm F/2.8-5.6 Di III RXD	£800	4★	All-in-one superzoom with impressive maximum aperture but limited wideangle and no stabilisation					·				·	19	67	74	117	575
28-300mm F/4-7.1 Di III VC VXD	£879		Full-frame superzoom with built-in optical stabilisation, but restricted wideangle and maximum aperture	·				·				·	19	67	77	126	610
35mm F/2.8 Di III OSD M1:2	£399		Optimized Silent Drive (OSD) motor promises full compatibility with advanced autofocus modes					·				·	15	67	73	64	210
35-150mm F/2.0-2.8 Di III VXD	£1599	4★	Super-fast standard zoom for Sony full-frame mirrorless with useful close-focus distance					·				·	33	82	89	158	1165
50-300mm F/4.5-6.3 Di III VC VXD	£819	5★	Impressively sharp yet compact telephoto zoom, with useful focal-length range and close-up capability	·				·				·	22	67	75	150	665
50-400mm F/4.5-6.3 Di III VC VXD	£1250	4.5★	Telephoto zoom that's similar in size to conventional 100-400mm designs, but starts at 50mm	·				·	·			·	25	67	88.5	183.4	1155
70-180mm F/2.8 Di III VC VXD G2	£1330	4.5★	Updated large-aperture telephoto zoom gains optical stabilisation while staying compact	·				·				·	85	67	83	156.5	855
70-300mm F/4.5-6.3 Di III RXD	£650	4★	Lightweight, affordable, weather-sealed telephoto zoom, available in Nikon Z and Sony E mounts					·	·			·	80	67	77	148	545
90mm F/2.8 Di III Macro VXD	£600		Attractively priced macro lens that gives life-size magnification and includes moisture-resistant construction					·	·			·	23	67	79.2	126.5	640
150-500mm F/5-6.7 Di III VC VXD	£1379		Long-range telephoto zoom that's similar in packed length to 100-400mm optics, comes in E and X mounts	·				·		·		·	60	82	93	209.6	1725
VOIGTLANDER MIRRORLESS																	
10.5mm f/0.95 Nokton	£999		Ultra-large aperture super-wide prime for Micro Four Thirds with manual focus and aperture setting				·						17	72	77	82.4	585
17.5mm f/0.95 Nokton	£799		35mm equivalent wideangle manual-focus prime with exceptionally large aperture				·						15	58	63.4	80	540
25mm f/0.95 Nokton II	£719		All-metal construction with traditional manual focus and aperture rings				·						17	52	60.6	70	435
29mm f/0.8 Super Nokton	£1599		Currently the world's fastest photographic lens in production				·						37	62	72.3	88.9	703
42.5mm f/0.95 Nokton	£749		Large aperture short-telephoto portrait lens for Micro Four Thirds cameras				·						23	58	64.3	74.6	571
60mm f/0.95 Nokton	£1049		Unique super-fast manual-focus medium telephoto for MFT offers a 120mm equivalent view				·						34	77	82.5	87.7	860
18mm f/2.8 Color-Skopar	£469		Slimline, moderately wideangle manual-focus lens for APS-C mirrorless cameras, available in silver or black							·			17	43	59.3	23.5	115
23mm f/1.2 Nokton Aspherical	£629		Lightweight manual-focus lens for APS-C cameras that's available in both Fujifilm X and Nikon Z mounts						·	·			18	46	59.3	43.8	214
27mm f/2 Ultron	£449		Small, lightweight prime lens for Fujifilm cameras with a 41mm equivalent angle of view							·			25	43	59.3	23.5	120
35mm f/0.9 Nokton Aspherical	£1200		Ultra-fast manual-focus standard prime for Fujifilm APS-C cameras							·			35	62	72.7	64.9	492
35mm f/1.2 Nokton	£599		Fast standard prime for Fujifilm X and Nikon Z mounts is specifically designed for the smaller APS-C sensor						·	·			30	46	59.6	39.8	195
35mm f/2 Macro Apo-Ultron	£649		Manual focus macro lens for APS-C mirrorless offering half life-size magnification						·	·			16	49	60.7	58.4	265
50mm f/1.2 Nokton	£599		Large-aperture short-telephoto prime for APS-C mirrorless cameras with manual focus and aperture ring							·			39	58	63.9	49	290
10mm f/5.6 Hyper Wide Heliar	£749		Covers a phenomenal 130° angle of view, with optics designed to minimise distortion					·				·	50	n/a	67.8	58.7	312
15mm f/4.5 Super Wide Heliar III	£649		Compact, lightweight ultra-wideangle manual-focus prime that still accepts 58mm filters					·	·			·	30	58	66.4	62.3	294
21mm f/1.4 Nokton Aspherical	£1149		Large-aperture wideangle prime specifically designed for Sony full-frame mirrorless cameras					·				·	25	62	70.5	79.5	560
21mm f/3.5 Color-Skopar Asph	£549		Compact wideangle prime with manual focus and aperture operation					·				·	20	52	62.8	39.9	230
28mm f/1.5 Nokton Aspherical	£799		Relatively small large-aperture wideangle prime, with manual focus and aperture control					·	·			·	28	49	62.6	55	320
35mm f/1.2 Nokton SE	£849		Super-fast yet relatively compact prime, with 'Still Edition' design optimised for photography not video					·				·	30	58	66.5	59.9	387
35mm f/1.4 Nokton Asph	£639		'Classic' lens based on symmetrical optical design that only uses spherical lens elements					·				·	30	58	67	39.6	262
35mm f/2 Apo-Lanthar	£899		Promises the highest resolution and colour correction of all of Voigtlander's E-mount lenses					·	·			·	35	49	62.5	67.3	352
40mm f/1.2 Nokton	£810		World's first full-frame lens with a super-fast f/1.2 aperture, promising pleasing bokeh			·		·	·			·	35	58	70.1	59.3	420
40mm f/1.2 Nokton SE	£749		'Stills Edition' version of this fast prime is smaller, lighter and more affordable					·				·	35	58	66.5	51.9	340
50mm f/1.0 Nokton Asph	£1699		Impressively compact ultra-large-aperture manual focus lens for Canon RF, Nikon Z, and Sony E mount			·		·	·			·	45	62	67.6	66.6	598
50mm f/1.2 Nokton	£899		Super-fast manual-focus prime boasts 12 aperture blades for attractive background blur					·				·	45	58	70.1	58.8	434
50mm f/1.2 Nokton SE	£849		SE version does without switchable clicked/clickless aperture mechanism					·				·	45	58	66.5	58.5	383
50mm f/2 Apo-Lanthar	£869		Fully manual lens with apochromatic optics designed to completely eliminate colour fringing					·	·			·	45	49	62.6	61.3	354
65mm f/2 Macro Apo-Lanthar	£749		High-quality apochromatic macro lens designed for Sony mirrorless offers half life-size reproduction					·	·			·	31	67	78	91.3	625
75mm f/1.5 Nokton Aspherical	£849		Short telephoto, manual-focus portrait lens for Canon RF-mount mirrorless cameras			·						·	50	62	71.9	74	525
75mm f/1.8 Portrait Heliar	£899		Unusual short-telephoto portrait lens with spherical aberration control to manipulate out-of-focus blur					·				·	70	62	70	88	515
110mm f/2.5 Macro Apo-Lanthar	£899		Manual-focus macro lens with 1:1 magnification and premium apochromatic optics					·				·	35	58	78.4	99.7	771
ZEISS MIRRORLESS																	
Touit 12mm f/2.8 Distagon T*	£959	5★	Designed specifically for Sony NEX and Fujifilm X-series CSC cameras. Very impressive performance					·		·			18	67	82	68	270
Touit 32mm f/1.8 Planar T*	£700	4.5★	Optimised for use with APS-C format sensors, a fast standard lens for Fujifilm X-series cameras					·		·			23	52	72	76	200
Touit 50mm f/2.8 Planar T*	£589		Macro 1:1 lens for extreme close-ups, as well as shooting portraits or panoramas as a light tele-lens					·		·			15	52	75	91	290
Batis 18mm f/2.8	£990		The Batis range is for mirrorless full-frame system cameras from Sony					·				·	25	77	78	95	330
Loxia 21mm f/2	£1230		Compact manual-focus wideangle prime purpose-designed for Sony Alpha 7-series cameras					·				·	25	52	62	72	394
Batis 25mm f/2	£980	5★	A wideangle lens for Sony full-frame users offering unrivalled quality					·				·	20	67	81	92	355
Loxia 25mm f/2.4	£1190	5★	Gorgeous but ever-so-pricey compact manual focus prime, with absolutely stunning optics					·				·	25	52	62	69.5	375
Loxia 35mm f/2	£1015		Small wideangle manual-focus prime intended for Sony Alpha 7 users					·				·	30	52	62	59	340
Batis 40mm f/2 CF	£1130	5★	Bridges the gap between Batis 25mm and 85mm lenses and features close-focusing ability					·				·	24	67	91	93	361
Loxia 50mm f/2	£740		Manual-focus standard prime with premium optics and E mount for Sony Alpha 7 users					·				·	45	52	62	59	320
Otus ML 50mm f/1.4	£2100		Premium manual-focus large aperture standard prime for Canon, Nikon and Sony users			·		·	·			·	50	67	77	100	677
Batis 85mm f/1.8	£909	5★	A high-quality medium prime for wedding and portrait shooters, developed for Sony's Alpha 7 series	·				·				·	80	67	78	105	475
Loxia 85mm f/2.4	£1199		A compact, manual-focus, short telephoto lens for the mirrorless Sony Alpha series					·				·	80	52	62.5	108	594
Otus ML 85mm f/1.4	£2350		Premium manual-focus large aperture short-telephoto portrait prime for Canon, Nikon and Sony users			·		·	·			·	80	77	88	113	1033
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903342	Sigma 18-35mm f1.8 DC HSM Art Lens (Nikon DX)	**£360**
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906420	Sigma 70-200mm f2.8 DG OS HSM S Lens (Canon EF)	**£899**
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902933	Sony 35mm f1.4 GM FE Lens	**£1099**
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907578	Sony 70-200mm f4G OSS II FE Lens	**£1449**
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906249	Tamron 24-70mm f2.8 SP VC USD Lens (Nikon FX)	**£306**
904344	Tamron 60mm f2 LD SP Di Macro (Nikon DX)	**£180**
907233	Tamron 70-180mm f2.8 Di III VXD Lens (Sony FE)	**£599**
907568	Tamron 70-200mm f2.8 Di LD (IF) Macro AF (Nikon FX)	**£349**
906860	Tamron 70-200mm f2.8 Di VC USD Lens (Canon EF)	**£399**
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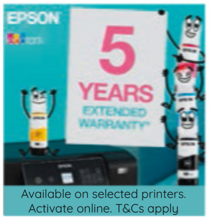

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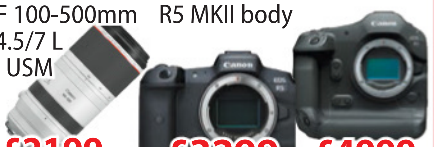

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100-300 F5.6 AIS	£199
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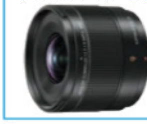

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100 F4 E macro	£199
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100 F4 macro box	£599
120 F3.5 soft focus	£299
135 F4 macro	£299
165 F2.8	£199
165 F4 leaf	£499
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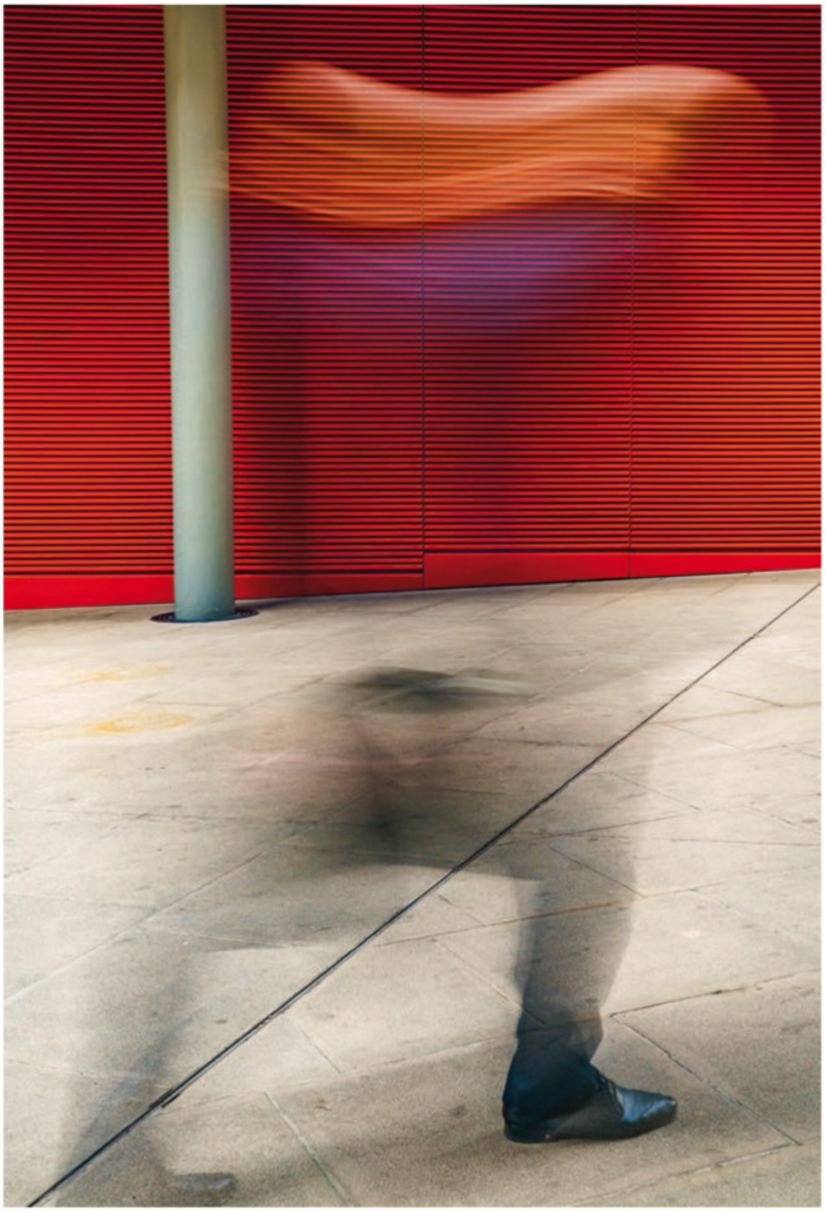
Passing Stranger by Damien Demolder



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We spend a lot of time working out how we can extract the maximum amount of detail from the scenes and things we photograph, and we buy ever-sharper lenses and sensors with more and more resolution. I remember at one time, in the infancy of digital photography, there was a lot of discussion about the resolution of the human eye and how the CCD sensors of the day matched or exceeded what we could actually see. Resolution, and the ability to record fine detail, is often very important in photography but, equally, anybody who has ever 'lost' a set of keys that were sitting on the table in front of them all the time will know, there is a difference between seeing clearly and paying attention.

Most of us are lucky enough to see detail, but the effort of constantly processing the infinitely tiny features of whatever is in front of us can be extremely tiring. When we want to use our mental processing power for other cerebral tasks, some of what our eyes see goes by the wayside. We just can't continuously take in everything going on around us while also concentrating on what is happening in our head.

Auto pilot

On a familiar route, from the station to work, or from home to the shops, when thoughts of life, relationships, our jobs or what we are having for dinner are occupying our head, we might get to our destination with no real recollection of the journey. We will notice other people as we pass them but we won't be paying sufficient attention that we could recall or describe them – but we'll know they were there.

Rather than trying to photograph people the way I would have experienced them had I been paying attention to them, the shot here is from a project about how we sense others in the street in our sub-conscious when our mind is on something else. I suspect most normal people encounter the world in this way 85% of the time – without really being mentally engaged or connected to it.

We're all familiar with the expression 'it all went by as a blur' – and this is what that blur looks like. In many ways it's a more realistic interpretation of the human experience than a crystal-clear shot that shows all the detail we so often feel the need to capture. Rather than considering the resolution, or indeed the shutter speed, of the human eye we might instead wonder about the resolution and shutter speed of our attention, and how much information we take in and retain as we go about our day. Surely it should be our aim to make photographs that depict what we really see, how we actually experience a place, or that reflect our human mental state. Sometimes we are hyper-vigilant and we do see every detail, but we can't keep that up all the time. Other times life genuinely is just a blur.

Photographer and journalist Damien Demolder has worked in the photographic publishing industry since 1997 and is the former editor of *Amateur Photographer*. He writes regularly about photography for a number of leading publications and has also been a judge on a number of prestigious international photo competitions. See his website at **www.damiendemolder.com**.

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